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BERLIN OFFICE THE MUSICAL COURIER.  
BERLIN, March 4, 1890.

THE past seven days were, neither in the number nor in the quality of the musical entertainments offered, of as much importance as the preceding week had been, or as the coming one promises to be.

On last Saturday night I enjoyed very much the first of two chamber music soirees in Bechstein Saal by the "Ladies' String Quartet," consisting of Mrs. Marie Soldat-Roeger, Else von Plank, Natalie Lechner-Bauer and Lucy Herbert-Campbell. Only the young lady with the non-hyphenated name, who plays second violin (and this in every sense of the term), is a newcomer, the remainder of the three have been heard here last year. As an organization it is to be taken quite seriously, and the playing deserves to be measured by the very highest standard, no "sex allowance" (as it is called in the language of the turf) needing to be claimed for it. No firmer leader of a string quartet needs to be looked for than Marie Soldat, once the favorite pupil of Joachim, and whose fame as a solo violinist is a long established one. She seems to have given up her ambitions in the direction of solo playing entirely, however, and to have devoted herself to the perfecting of a string quartet ensemble which is permeated with rarest musical intelligence, finish of execution and precision of rhythm and dynamic gradations. The energetic first violin seems to hold in this female quartet an authoritative position as does Joachim in his quartet organization. She is, however, as ably and gracefully assisted as possible, and especially the 'cellist, our fair-haired and very comely countrywoman, Lucy Herbert-Campbell, wields a fine bow over her unwieldy and yet so richly toned instrument, and always lends a firm, sustaining bass to the musical structure.

The Mozart D major Quartet (No. 18 in the Peters edition) they played delightfully; but what is more astonishing is the fact that in the Brahms C minor Quartet, the first one from op. 51, they displayed all the depth necessary for a satisfying reproduction of this profound work. Between these two, in their characteristics so very opposed quartets, stood as a novelty a manuscript string quartet in A minor by Robert Fuchs, which could not stand comparison with either. This latest emanation from the pen of the Vienna court conductor, who has not written anything of importance since his serenade for string orchestra which made him famous, is very weak and disappointing. It has neither the melodious flow of his previous works nor their freshness or originality of invention. The thematic workmanship also reveals no striking features, and merely represents routine facture, but as a whole the novelty is euphonious and effective. It is also well written for the different instruments, and as it was smoothly performed it did not fail to please the audience.

Last night the four ladies gave their second soiree, when Bechstein Hall, for a wonder, was almost completely sold out. The ladies performed a Haydn quartet in B flat, Beethoven's C minor one and the Schubert C major string quintet. In this latter work of heavenly beauty, and which was superbly performed, they had the valuable assistance of Prof. Robert Hausmann, who took the first violoncello part, and whose dry but not unpleasant tone as well as strong sense of rhythm lent virile stamina to the well-nigh perfect ensemble.

\* \* \*

Joseph Debroux is the name of a French violinist of some importance, but still greater pretensions, about whom I wrote at length upon his first appearance here last season.

He returned this year with an extensive new repertory, and performed at the first of the two concerts he proposes to give Klughardt's violin concerto in D major, a work of the most conventional pattern, real Kapellmeister music; furthermore, the Lalo concerto and the Bruch Scotch Fantaisie for violin, with orchestra. In the last-named work Max Bruch took it upon himself to conduct the Philharmonic Orchestra in the accompaniment. I cannot say that the performance was much bene-

fited by the composer; very jagged and dragging efforts at conducting, and surely Mr. Rebicek, with his routine and the greater influence he possesses with the artists used to him, would have done much better, as was amply proved in the preceding pieces upon the program.

Mr. Debroux is a reliable but not a very suave sort of violin virtuoso. Just as his technic is of the hard wrung, labored sort, so his tone is more rough than pure and his musical delivery lacks spontaneity as well as charm and grace. Altogether he is not exactly a sympathetic performer, though he has some sterling qualities that would seem to fit him for the place of a concertmaster in a provincial orchestra.

\* \* \*

The United Wagner Societies' concert at the Philharmonic last Monday night, under Josef Sucher's direction, offered in the first part of the program Liszt's symphonic poem, "The Battle of the Huns," and the second half of the first act from "Parsifal."

The former phrase, full, hollow, bombastic, but in point of form unexceptional work of the inventor of the symphonic poem, was forcefully brought to hearing by the increased Philharmonic Orchestra, under Sucher's vigorous baton, and the very large audience applauded to their heart's content. This was just, but it was entirely misplaced applause which followed the reproduction of the excerpt from "Parsifal."

If a concert performance of this work is permissible or excusable at all, then it must be such a one which through its very excellence makes you forget the absence of the stage accessories and the histrionic action. The reproduction at the concert of the Wagner Societies was quite the reverse of a perfect one; in fact, it was outrageously bad. Sucher was moist with emotion and perhaps other things. He lost control over his orchestra several times, and as for the chorus (consisting of the combined forces of the Berlin female and male teachers' singing societies), they had evidently not had the necessary number of rehearsals, and they sang so badly out of tune at the very moments when purity of intonation was of the utmost aesthetic as well as musical essentiality (viz., during the unveiling of the Holy Grail and the next following Holy Communion ceremonies), that, to use a harsh, but not unjust, Hans von Bülow simile, Wagner's swan song was temporarily changed into a swine song. It can only be termed a blasphemy. And all this happened at a Wagner Society concert! And the audience applauded wildly!

Scheidemantel sang the sick Amfortas with a voice that seems to be growing sick also. The same cannot be said of Severin, who has no longer a voice, and yet he was chosen to interpret the vocal utterances of Titurel and Gurnemanz. Why was this thus?

The second half of the program brought some consolation to my wounded heart.

Rosa Sucher, no longer a member of the Berlin Royal Opera House personnel, has been nursing her voice in unwilling, enforced idleness, but the unsought for rest seems to have done it some benefit, for this was the first time in several years that I had a chance to hear our once incomparable Isolde in good voice. She was received by some young ladies in the audience with a shower of little bouquets before these pretty enthusiasts could possibly know whether the flowers would prove a deserved tribute of appreciation or not. This way it looked like a demonstration against the former first dramatic soprano's dismissal, and it was in all probability meant as such. I doubt very much whether this will affect Count Hochberg, for, although he has not yet succeeded in finding a replacement for Rosa Sucher, the lady herself, as you in New York can testify to from last year's experience, was not a reliable vocal artist any longer. The fact that after many weeks of rest she sang well and was in stunningly good voice at the said concert does not alter this judgment in any way, for a royal opera intendant cannot wait until a regularly engaged member of the personnel happens

to be in good voice. The latter state must be the rule and not the exception.

Nevertheless, we all know that when she is in good voice Rosa Sucher is a great artist, and this she proved again on this occasion. She sang the intensely dramatic Cassandra scene and the following love episode with Chorobus from the first act of Berlioz's not yet sufficiently appreciated music-drama, "The Taking of Troy," with wonderful energy, verve, abandon and artistic inspiration. It was as fine and noble a piece of vocal delivery as I have heard for many a day, and it even enthused the somewhat phlegmatic Scheidemantel to the display of greater intensity than he had shown in the previous number. Of course it carried away the audience, and even the orchestra, which had accompanied well, gave tokens of approval. Josef Sucher was much moved over his spouse's singing and wept copiously. He had been weighed down before with a huge laurel wreath, and so was Rosa Sucher after she had sung the "Liebestod," from "Tristan," which followed the Berlioz excerpt. The "Kaisermarsch" formed the close of the somewhat too lengthy program.

On the next evening I heard at the usual Philharmonic popular concert a very good performance of Spohr's "Gesangscene," by the highly talented young violinist, Arthur Argiewicz. I take a personal interest in the ever evident artistic progress of this gifted young man, for whom at his first appearance as a prodigy I predicted a bright future. He now seems on the point of verifying my prophecy, for surely he has everything that goes toward the making of a great violinist, good healthy tone, abundant technic, clean intonation and above all a sound, unaffected musical conception. He is now gradually doing away with the bad habit of excessive swaying of the body, but I am afraid that the crooked upward elbow position of his bow arm cannot be mended. Argiewicz, however, should not avoid making an effort in this direction.

The seventeen year old lad was much applauded by the appreciative audience, and in his modest, unassuming style bowed thanks to a fourfold recall.

The quartet playing of the Borisch brothers is boorish. I had an example of it in their rough, amateurish interpretation of the Beethoven C minor Quartet, from op. 18. These four young fellows should have attended the above described performance of the same work by the Ladies' Quartet, and they might have learned from them something in the way of refinement and finish of ensemble.

What really took me to the chamber music soiree of the four brothers, whom I had heard and found wanting before, was the appearance as pianist of Miss Marie Gerdes. This young lady has lately achieved a not very enviable notoriety in a shooting affair, in which she tried to kill the young soldier who had betrayed her, and came near being butchered by the cowardly fellow with his sword. The sympathies of the court were with her, and after her wounds were healed she was given her freedom. I was curious to see and above all to hear this pianist, who had loved not wisely, but all too well, and who could not shoot half as well. A revolver anyhow is not a good weapon in a woman's hands, for it sometimes will go off, and then there is always the danger of something being hit, as was the case also in this instance when the young soldier's looking glass was smashed.

If you could have seen Miss Gerdes come out so demurely in Bechstein Hall last Tuesday night, you would not have taken her for a would-be murderer or an avenger of her wrongs. She looked rather shy, timid and quite inoffensive, not very handsome or stylish, and yet also not the reverse. She also does not look very passionate, and yet her history proves her to be the reverse. But, if you had heard her play the Kreutzer Sonata, together with Fritz Borisch, you would have done what I did, you would have fled. Why didn't she try her piano playing on her betrayer? She would surely have killed him in the long run, or perhaps it was that which drove him from her, and in that case I think I could forgive him. But why then didn't he marry her under promise that she would never touch the piano again? Perhaps he was afraid that then the breach of promise would come from her side. At any rate he behaved like a coward, and she can neither shoot nor play the piano. Poor Miss Gerdes!

The Balkan peninsula has so far been for Berlin only politically interesting, but since the past week the farthest southeastern corner of Europe has excited also the art or rather musical interest of the capital of the German Empire.

We have had a visit of the Belgrade à Capella Chorus Society, which rejoices in the protectorate of His Majesty the King of Servia. The society, about fifty strong, of whom the ladies, who were in the minority, appeared in the rather unbecoming national costume, while the men wore evening dress suits, were made welcome at the new Royal Opera House (Kroll's), and they also had the honor of

singing for their Majesties the Emperor and Empress of Germany.

At their first appearance on Wednesday night they elicited more comment upon their appearance than upon their vocal efforts, and yet the latter proved by no means uninteresting or so very far inferior to the offerings of the average mixed chorus amateur singing society of Western Europe. They are surely very well trained, and they follow the slightest suggestion of their leader, the royal Servian Musikkdirektor Mokranjatz, with implicit confidence and most absolute submission, although he does not indulge in the use of a baton and makes only very moderate use of his hands, which he holds horizontally outstretched in front of him and as far away from his body as possible. It is a peculiar modus of conducting, but it adds to the picturesqueness of the whole scene, in which the glaring colors of the aprons worn by the ladies offend the eye of a modern fin de siècle aesthetic. Also it cannot be denied that the wearers of this sort of apparel were not as good looking as the swarthy, tall, dark bearded and dark eyed male portion of the chorus. I must complete this ungallantry by further stating that in the vocal efforts, barring one or two solo voices, the men outshone the women, and that in the case of the basses they showed exceptionally fine and sonorous material.

What interested me more, however, than the reproductive side of the offerings was the question of the music they sang. The best and above all the most characteristic portions of the program were folksongs gathered from Dalmatia, Old Servia, Southern Hungary, Herzegovina and Macedonia. These folksongs have been set quite skillfully and with musicianly retention of their national flavor of harmonic and rhythmic peculiarities by the conductor, Mokranjatz. Nearly all of these à capella quartets, in which soli seem to be interspersed ad libitum, are interesting, and they show what treasures the still unpublished folksong lore of these countries contain.

Most of those heard on this occasion were in the minor mode and contained the characteristic Oriental augmented second and syncopated accompaniment. Others again were gay, according to the spirit of the words they intended to portray. But even in these gay or lively folksongs there always rests a tinge of melancholy, of Weltschmerz, which permeates them with a peculiar flavor of their own. In the singing of these national songs the Belgrade Chorus was at its very best, but in the reproduction of a few West European compositions by Brahms, Bazin and Bortjansky their singing did not quite come up to the demands of our musical standard.

Altogether, however, as I said before, the applause which they earned was a deserved token of approval and the thanks for having us made acquainted with the folksongs of these far away countries.

\* \* \*

Miss Irene von Brennerberg ventured out a little beyond her depth when she attempted to play the Beethoven Concerto, and hence it cannot be said that things went swimmingly. She is a fair violinist, who has been taught well and who is not without talent. At present, however, she is still too much occupied with overcoming the technical difficulties of the works she performs as to be able to do justice also to their musical contents.

The program contained a ballad for orchestra by the local composer-critic E. von Pirani, which the Philharmonic artists performed in fine style under Rebicek's baton, and

which was much applauded. It is not free from the influence of Mascagni, the composer's countryman, and there are in it also Wagner traces, especially, of course, in the instrumentation. Nevertheless the work has considerable merit and contains, besides some grandiloquent trombone phrases, a couple of original melodious ideas.

\* \* \*

The program for this year's Netherhenish Music Festival, which will take place at Duesseldorf under Berth's direction at Whitsuntide, is the following: First day—"Parsifal Vorspiel," Wagner; cantata, "Keep Ever Jesus Christ in Mind," Bach; "Missa Solemnis," Beethoven. Second day—Liszt's symphonic poem, "Orpheus"; Beethoven's Triple Concerto; Richard Strauss' "Hero's Life" and Mendelssohn's "Walpurgisnacht." Third day—Schumann's B flat Symphony; Brahms' Rhapsody for alto solo and male chorus (soloist Mrs. Schumann-Heink); Richard Strauss' "Don Quixote" and the second act of Peter Cornelius' opera "The Barber of Bagdad."

\* \* \*

Richard Strauss' latest orchestral work, the symphonic poem "Ein Heldenleben" ("A Hero's Life"), was performed for the first time at last Thursday night's Museum's concert at Frankfort-on-the-Main, under the composer's direction, and was received with tremendous enthusiasm.

\* \* \*

Miss Alice Strauss, a stepdaughter of the great waltz composer Johann Strauss, is matrimonially engaged to the well-known pianist Richard Epstein, of Vienna.

\* \* \*

The "greeting" appearance of Mrs. Pester-Prosky, from the Bremen Stadttheater, has not led to a definite engagement for the Berlin Royal Opera House, as could have been foretold by anybody who witnessed her Isolde impersonation, of which I wrote in a previous budget. The intendancy is now going to wait for the return from New York of Milka Ternina, the Munich dramatic soprano, with whom negotiations for a Berlin engagement will be resumed. The artist had once before been engaged by the Royal Opera House intendancy as a successor to Rosa Sucher, but the contract was cancelled by mutual consent.

\* \* \*

This year's meeting of the Allgemeiner Deutscher Musikverein will take place from May 10 to May 14 at Dortmund. As regards the arrangements I learn that two orchestral concerts (with chorus), two chamber music and one church concert (without orchestra) will take place. Nothing is definitely settled yet about the works to be performed or any soloists to be heard on this occasion.

\* \* \*

After six years of service as kapellmeister Leo Blech took leave of the opera house of Aachen, his native city, on Thursday last by conducting a performance of "Le Prophète." This talented young man was much applauded, and the audience in every way showed its appreciation of his merits as well as of the loss the opera will sustain through his departure. Blech is engaged on a six years' contract by Angelo Neumann, at Prague.

\* \* \*

Luckily the alarming news of Xaver Scharwenka's state of health, given out by his friend Emil Gramm and printed

in THE MUSICAL COURIER issue just to hand, is not based upon fact. You will have read in a previous budget of mine that the genial composer underwent some slight illness which befell him right after his concert, but that he was then preparing for a tournée through Russia. Upon inquiry I learn that at present writing Xaver Scharwenka is in Finland, where he is meeting with wonted success, and that the state of his health is excellent. May he live long and prosper and may his shadow never grow less!

\* \* \*

A suite of American compositions was performed at the eighth Vortragsabend of the Free Musical Union. It embraced a Barcarolle by Ethelbert Nevin, Idyll and Hexentanz by E. A. MacDowell, and Arthur Foote's Octave Toccata, op. 30, all of which, I am told, were admirably performed by Mrs. Neelie Strong Stevenson, of St. Louis. American composers who are desirous of having their chamber music works, songs or piano pieces brought out at these semi-private, semi-public invitation evenings of the Freie Musikalische Vereinigung should send copies of their works to the president of the association, Kapellmeister Adolf Goettmann, Berlin, W. Buchrostrasse 85a.

\* \* \*

"Mandanika" is the name of a one act opera by Gustav Lazarus, a local composer (libretto by Julius Freund). It was recently brought out for the first time at Elberfeld, and met with considerable success. The story, as well as the music, are said to be full of "romantic charm," and the orchestration is described as full of "electrical effectiveness." The composer, who was present at the première, was called out no less than half a dozen times.

\* \* \*

Adolf Loeb, who studied at the Hochschule the past three years, and since last fall with César Thomson, at Brussels, left for New York last Saturday. He has developed into a mature young artist, who will realize the expectations of his numerous admirers in Chicago and Cincinnati. The

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news of his return will no doubt be received with special interest.

Among the past week's callers at the Berlin office of THE MUSICAL COURIER was the eminent young Russian pianist, Ossip Gabrilowitsch; the tall and stately Hollandish contralto, Miss Willy Arends; Mr. and Mrs. Burmester, the former of whom has just finished an article for the *Berliner Tageblatt*, giving some of the impressions gained upon his short American concert tournee, which will prove interesting reading also to many people on the other side of the herring pond. Gen. Otis B. Boise, the *facile princeps* among Berlin's composition teachers. Mrs. W. Hutson Ford, from St. Louis, and her daughter, Miss Rose Ford, the latter young lady a former pupil of Professor Wirth, is now studying violin playing under Concertmaster Anton Witek's tuition and intuition. Mrs. Adelade B. Jordan, from Chicago, Ill., who will shortly be heard here in a vocal recital, and who is at present studying with Prof. Alfred Blume.

O. F.

## Berlin Music Notes.

BERLIN, March 4, 1860.

FREDERIC LAMOND ventured out of the beaten track Monday evening in his piano recital by giving a program of Brahms' compositions. The Sonata in F minor, op. 5, was the opening number, and he gave an earnest, intelligent reading of it; indeed, Mr. Lamond's style and pianistic ability in general seem to fit him for a model interpreter of this noble, dignified music. With a little more warmth in the Andante, which is really a love duet, his performance would have been well nigh perfect.

Unfortunately another engagement prevented my hearing the rest of the program, which contained a good representation of the master's piano works, among them the fine Rhapsodie in B minor, op. 79, and the difficult variations on a Paganini theme.

\* \* \*

Günther Freudenberg's concert Tuesday evening showed him to be a pianist of greater technical equipment than musical endowment. He read the opening movement of the "Appassionata" Sonata in good, classical style, but the second movement did not breathe the spirit of romanticism; it was too bold, too heroic, and the gradations in tone were not fine enough. It was in the Oriental Fantasy, "Islamay," by Balakirew, that Mr. Freudenberg showed his technical ability and great power of endurance. This piece must contain every combination of technical difficulty known to

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mankind, but has absolutely no intrinsic merit, and should not appear on concert programs. The pianist closed his recital with the "Hexameron," which is brilliant enough, but quickly becomes wearisome.

Alfred Reisenauer is a pianist one hears each time with increased interest. The program of his third recital was culled from three of the best representatives of the romantic school of music—Schumann, Mendelssohn, and Chopin. Mr. Reisenauer has a delightful way, all his own, of playing Chopin, which partly consists of a clever use of the rubato, and a keen sense of light and shade in his interpretations. Although there were nineteen numbers from this composer, there was always something new, something instructive in each succeeding one. Also in the Schumann "Carneval," the sudden transitions from grave to gay, from buffoonery to coquetry, were so spontaneous and realistic that the effect was almost magical. It is seldom one hears the "Carneval" so satisfactorily played.

\* \* \*

Hermann Klum, from Vienna, another Leschetizky pupil, was heard in concert Thursday evening. This young pianist is not one of the best representatives of the Vienna school, but he has considerable talent, and played the Largo from the B minor Chopin Sonata, for instance, with genuine poetical feeling. Mr. Klum needs more character in his playing, and with further study can certainly acquire it.

F. M. B.

## FELLA LITVINNE.

Respecting this talented lady's performances at the Opera House at Nice, *Le Petit Nîmois* of February 12 writes:

It is due to Madame Litvinne that "Tristan" was played here yesterday with incomparable éclat. I do not know to-day an actress who can interpret the role of Isolde with more potency, force and grace. Madame Litvinne throws her whole soul into the work; she attracts, moves, enraptures, and endless bravas blazed with the perfume of flowers added to her triumph at the end of the first act, which she played with a dash and energy worthy of all praise. She was adorable in the second act in the long duo d'amore, and in the third gave the final cantilene with the utmost charm. She is an actress and singer such as we have not yet had in Nice, and I cannot too strongly recommend all those who love grand art to see her before she leaves, and applaud her admirable Isolde.

Equally enthusiastic in the praise of Madame Litvinne is another critic who was present at her performance:

During a visit to Munich we heard the famous Sucher in the role of Isolde, and she left on us an impression which we thought would be ineffaceable. But Litvinne came and the impression has gradually vanished. We believe that, at the present time, there does not exist in the world a better interpreter of the young Irish heroine. No one could be more passionate, more emotional, more living, more gentle, more caressing, more careful of every little detail than our marvelous Falcon yesterday. Let us here publicly for ourselves, and we believe that we are herein the mouthpiece of all who were present yesterday at the theatre, present our warmest thanks for the never to be forgotten pleasure she afforded.

The critic of the Paris *Figaro*, reporting the première of the Nice Theatre, says:

It is impossible to dream a greater triumph than that of the grand singer Fella Litvinne, who sang Isolde. The press and the public were both enthusiastic. The admirable voice, so extensive, so pure, so brilliant, of this celebrated Wagnerian singer never appeared to us so moving. A delicious, ever memorable evening, filled with ovations and frantic salvos of applause.

## From Paris.

PARIS, March 5, 1860.

PEROSI is not a Palestrina. Neither is he the Messiah of the new music. He may be the John the Baptist for aught we know, but the Messiah is not yet come.

Palestrina said things that no one had said before him. The chief value of the Abbé Perosi is that he is the first of the new searchers to dare allow Melody to say what was in her mind, at least to the end of a sentence. The music is agreeable, lovely in parts, always reposeful and musical, wholly free from the eccentric intervals and dreary wastes of unrhythmic screams which make vocal Wagner a *supplice* to the really musical soul.

At the same time the harmony can by no manner of means compare with that of the orchestra wizard. It has neither the scope, the force, the breadth nor depth of the colossal Wagnerian orchestration, and the melody, agreeable as it is by reaction, is not to the melody that has been as the harmony of Wagner is to all other composition which preceded him.

The abbé has several grand qualities. While creating loveliness he has kept an eye on the honor of ecclesiastical writing, and has insisted, as he was capable, upon the truth and correctness of the Gregorian ideas. In this he has the sympathy and the warm hand grasp of all sincere lovers of ecclesiastical music.

Then he has the instincts of melody and rhythm and the courage to follow them. He has religious conviction. His music is an outgrowth of internal fervor finding utterance in the eloquence of harmony instead of in pulpit oratory. There can be not the slightest doubt of this to anyone listening to his exalted utterances, his impassioned words of faith and delight in it. He has an effervescent enthusiasm and a power of resistance and combat beyond his years. He has come just at a time when Wagner imitation has become a pestilence and when much of Wagner himself has become a weariness and a trial to hearers. And he is, so it is broadly stated, cousin of the Pope.

The last alone is sufficient for at least two years of a glory of etiquette, an etiquette already offered in much costly and precious incense, and which is liable to continue for some time to come.

Between this and immortality lies the fact, not of the creation of a new school, but of a possibility of the creation of a new school and the excellent qualities, many of them rare enough, above referred to.

Although the bark of the young composer has scarcely yet left the shores of home (shores made genial to him by the protective rocks of the Church to which he belongs) the sun of his Italian fame is already slightly shaded before he has crossed French borders. Whether it is that expectations raised too high are always doomed to disappointment, or that France has already become so Wagnerized that she insists upon following that pillar of fire to the exclusion of all others, or whether the little abbé is really too young and immature in conception to carry on the new developments, certain it is that in the asides of the brilliant Paris reception there breathes much of the success of esteem, and the courtesy due to a son of Rome at a time when Rome needs badly enough popular éclat.

Palestrina in his time had for support in the world around him echoes of a vital and fervent spiritual faith in the Church and interest in the sacred drama which by no means exist in the world to-day. This influence is not

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to be overlooked. The Abbé Perosi himself feels this church fervor in all its original poignancy; but where are the echoes? The world is more civilized to-day, more advanced, more uplifted by the natural impulsion of progress than in the ancient days, but the Church as a factor and its sacred dramas as an influence have no such universality and no such influence as in those epochs.

Even carried by music of much greater power than that of this new composer, the sacred drama in itself could not possibly have the weight of two centuries ago. The farther too it gets out from shore the more will this influence be seen in the criticism of the new works, the sacred oratorios of the Abbé Perosi.

In any case, however nearly he may miss the mark, or however high he may reach, there is no question about the laudability of the priest's intentions. The propaganda of the piety with which his own soul burns unites with a strong desire to restore and elevate oratorio. He has no idea as yet of following Gounod's example and becoming a writer of human passion. He sees for the present but one passion worth recording, but one drama worth writing, and claims that that which he sees unites and combines, includes and covers all other thought and feeling. Rigorous, austere, obstinate in his churchly convictions, there is no danger of his making of the church a "becoming atmosphere" for the most human of human passions, as did Wagner. In a way he is an enemy of the theatre. It remains to be seen how strong his influence may be in creating a combat between the two. As opera is to-day it would not be difficult to kill it.

In the fecundity of his creations this favored man of Rome is wonderful, but not alone. It appears that all Italy is astir in the field of composition. By his peculiar qualities he has shot ahead of them; that is all.

The "Resurrection of Christ," being given now at Paris, is the fourth of a series of twelve oratorios which the composer has in mind. "The Passion of Christ," "The Transfiguration," "The Resurrection of Lazarus," and now "The Resurrection of Christ." "La Nativité" is in course of writing.

"The Resurrection" is divided into two parts, the death and the resurrection. A prelude describes the dying agonies of Christ and a historian's recitative announces that Jesus, uttering a cry, gives up the ghost. Then follows the earthquake, with a historian's explanation and prophecy in regard to it. Next a chorus of soldiers proclaiming that Christ is the son of God, followed by a chorus of holy women at the foot of the cross. After recitatives placing the body in the sepulchre, comes a duo of the two Marys and a chorus announcing the prophecy of the resurrection. The place is guarded by Pilate's orders, always with the historian's interpretations, then follows a chorus of the faithful at the sepulchre, with baritone solo, and the first part is terminated.

The resurrection opens with a prelude of triumph, followed by a Gregorian Hallelujah by angels and cherubims, when the interpreter conducts Mary to the tomb at early morning and she discovers the stone rolled away and the Saviour disappeared. The Hallelujah chorus of angels and cherubims which follows this is one of the strongest features of the oratorio. There is then the arrival of Simon Peter, of Mary, who weeps, and the sight of the two angels in white who demand of Mary why she weeps. While answering them Jesus appears and demands also why she weeps and for whom she searches.

She, not knowing him, asks where the Christ has been laid that she may see him. He makes himself known. Mary is astonished, and again the Hallelujah Chorus. Then Christ speaks, saying that no one must touch him, as he has not yet gone back to heaven. Mary next goes to tell the disciples, and a fine Apostles' Chorus ensues. Next Christ's appearance in the midst of the apostles blowing the Holy Spirit upon them, and giving them power for the remission of all sin committed, and the damning or saving of souls, according to this remission; also the promise of accompaniment. A Pascal lamb Hallelujah is followed by a chorus of general review of the events with questionings of Mary as principal witness, and then a final resurrection Hallelujah. Bible and prayer book both contribute to the subject, and the Latin text sung is accompanied by French translation for the benefit of the audience. The program is ornamented with ecclesiastical subjects. Over 250

executants from the Lamoureux Orchestra and the Chanteurs de St. Gervais leave nothing to be desired in point of execution, and the priest himself directs, so really he has no excuse not to be satisfied with the interpretation.

There are moments of extreme beauty, also long periods of the peculiar languorous, semi-sentimentality which mark sacred passionnal work. There are long, ordinary "massy" portions, too, of the Cherubini order, and some periods where people become restless and find "the service" rather long.

The abbé is very small and innocent looking. In his long skirts and flat shoes, wielding his baton in ecstasy, he looks like a little maid of all work brandishing a poker, a very small cap upon the back of her head. He has been received with all sorts of clerical dignities here, and all the artists have eagerly flocked to the three concerts given at the Cirque d'Ete, on the Champs Elysées, to see for themselves if the Prophet had arrived. He leaves Paris for Italy before going to Germany and England.

Following the law of heredity (accented in the world of music), Perosi's father was a musician maître de chapelle of the Cathedral of Tortone in Piedmont. The home almost joined the church even, and the father, severe and austere in piety, was equally so for the cause of sacred music, which he always sought to elevate and purify. After being organist at the age of fifteen he passed some time in the Milan Conservatoire, and spent a year at Ratisbon, whence his zeal for correct Gregorian. At twenty-two he was ordained, and his first fervor passed into the idea of the religious musical cycle of twelve oratorios as the most congenial manner of preaching. So here he is with the fourth, the fifth under way.

#### OTHELLO.

"Othello is a Moor, and not a black man," says Jean Aicard, who made the translation of the Shakespearian drama presented this week at the Comédie Française. "He was a Moor of Venice. Deprived of power by the fortunes of war, he retired to Mauritania with his young wife, Desdemona.

"He is a descendant of a civilization, high, ancient and brilliant. Moreover, he counted kings among his ancestors. This double ancestry, as well as his peculiar type of beauty, were not any too generously allowed by the Venetians. The idea of a 'black,' promulgated among those of them who were his enemies, was an exaggeration of the predominant feature of his appearance, made on purpose as caricature."

Desdemona's only excuse to her compatriots was:

"I saw in his eyes the beauty of his heart. He is my hero!"

"Even his fifty years did not shadow for her this ideal.

"As to his character it was Iago himself who never failed to state Othello is open, frank, loyal. This latter quality was especially accentuated. Unaccustomed to insincerity, incapable of treason in himself he could not be brought to imagine that Iago could possibly betray him. He was a grand chief. Even at Venice they were forced to have confidence in him. At Chypre, where he frequently went, he was loved.

"With this character of grand rectitude, honesty, chivalry, loyal, intelligent, noble and loving, universally loved, esteemed and admired, how was it possible that he could be so swiftly and easily convinced of the most infamous of crimes in the most tender and loving of souls by the testimony of a handkerchief?

"To understand this it must be understood also that for his race woman was an inferior being, a slave which must be continually and ceaselessly watched and guarded. To the Moors the woman's home was a 'cage,' pure and simple. The idea ever prevalent was that the birds therein sought constantly to escape.

"The conversion of Othello changed perhaps religion and customs, but could not alter the spirit and sentiment of his ancestors—the Moorish kings. It was the soul of his race which tormented him. In accepting the habits of Venice, the restlessness of the Moorish lover, no longer young, made him regret for his young and charming spouse the gates and bars, the bolts and obscure walled courts of the harem. It was the fashion of his people to cut the head off a woman if but seen to raise the veil from before her eyes. Here in this country men saw his bride constantly and Cassius even kissed her hand.

"Although he felt this he did not allow it, for was he not Christian, and as such bound to have faith? He assures Iago frequently that he was not at all jealous. Later on, at the point of killing himself, after having killed Desdemona, he asserts that he is not a jealous man, and he believes it. He judged and felt as a Moor; he spoke and thought he acted as a Christian. He brings the crucifix to witness that he has committed an act of pure and merited justice.

"He suffered continually in his European life at the liberty allowed to women. This liberty was in his eyes a constant 'temptation of Providence.' This involuntary opinion is hereditary in the Moor, implanted in his blood as an incurable malady, which the merest accident is sufficient to cause to break forth into a fatal issue.

"Iago knew this well. His task then, an easy one enough, was to awaken the sleeping instinct. At the first word the blood of his race flew to Othello's head and covered his visage. He saw himself old and black, he saw the bird at the open door of the cage. His hand instinctively sought his poniard.

"Shakespeare chose on purpose a Moor to epitomize the idea of jealousy.

"The principal element of jealousy is its power of vision. It is essentially visionary. It has the power of creating in the brain of the 'patient' pictures of his thoughts which are thereby ever present to his mind. Jealousy exalts the imagination, often creates it.

"The condition of jealous hallucination to which Othello became roused was the delirium tremens of jealousy. He actually saw what he feared, what he felt. His physical body responded in such measure to this condition of the mind that he trembled as an oak branch in the wind, and rolled in agony on the floor, so that Iago was able to put his foot upon his neck and say to Cassius: 'It is but an attack of epilepsy.'

"A simple handkerchief could never have so moved a Scandinavian. That is why Shakespeare chose an Oriental.

"To imagine Othello an Englishman or even a Venetian would be to destroy all illusion, all possibility of possibility in the drama. To believe so swiftly and act so savagely would be to any but a Moor-lunacy!

"In this is Shakespeare great, in taking a member of a race to whom such conduct was not only possible, but legitimate, and making him typify in detail all the small jealousies, the angers of love, all the stupidities and savagencies of human beasts which are masked and controlled by a practical hypocrisy. All may comprehend the feeling of the Moor, only he could have acted upon the suggestion.

"In addition to those who fully realize this original temperament of savage ferocity in Othello there is a species of admiration for the man who could become a noble chief, a prudent man of state, a glorious servant and master of civilized discipline. Everything in him becomes magnificent, large, immense as that which we expect from the country of lions. His anger makes no one who knows him smile. It is terrible. It appears sombre as midnight, awful as an abyss. He was Edipe and Oreste in one, with the long, slow complaints of the one, the furies of the other. Without astonishing the sculptors of the Greeks, he could figure beside any of the heroes of antique tragedy."

Such is the portrait of the jealous Moor by M. Aicard. Speaking in his turn of Shakespeare and of M. Aicard's work in the translation of "Othello," M. Fouquier writes:

"Shakespeare found the story of 'Othello' in a Venetian legend, 'Cinthio.' He changed two important features, the dénouement and the motives of the hate of Iago.

"In the original it is not Othello whom Iago hates, but the wife of Othello, whom he loves and who has repulsed his advances. To satisfy this hate he makes Othello kill Desdemona as being the most terrible vengeance he could inflict. While Shakespeare's dénouement is superior to that of the Venetian, one might, without being hypercritical, complain of the number of 'dead and wounded' carried off his field. Montano and Cassio are wounded, Lodovico wounded by Cassio is finished by Iago; Desdemona is smothered, Emilia poniarded, Othello kills himself, Iago is hanged and Brabantio dies of grief.

"The admirable points of the drama are the winsomeness

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of the character of Desdemona and the opposing types of envy and jealousy so strongly drawn and forcibly compared. Shakespeare did well not to make Iago a lover of Desdemona, that would have made two drawings of a jealousy more or less identical.

"Two things, however, might have been different without altering the inherent grandeur of the drama. It is to be regretted that Iago, the type absolute of envy, looks upon Othello as the lover of Emilia; also that he is, with Lodovico, a vulgar ruffian, a common thief. The character would have been more grand, in a sense, were he left as the essential type of born envy and deceived ambition, working to hate and crime.

"M. Aicard has made his translation wholly in verse instead of in alternate prose and verse of the original. This while in keeping with French taste and usage, is to be regretted, as there are many portions of the play which do not lend themselves to poetic expression, however expert the poet may be. M. Aicard responds to the observation by saying that the Alexandrian lines lend themselves to anything by their articulated form!

"M. Aicard is not the first who has held open the door to Shakespeare for the French. Ducis was the first. Alfred de Vigny next, Theophile Gautier after, and later M. de Gramont in 1882, the same year in which M. Aicard's translation was printed."

M. Fouquier finds the translation of M. Aicard the best of the number. The respect for the great poet and dramatist are not pushed to slavery in the work. Changes of scene, for instance, have been reduced from fifteen to seven. Much of the rudeness of expression habitual to the age has also been altered. In general, however, the original is closely followed, and the sentiment conscientiously preserved. The task has been a double one—to please the popular taste and also the world of letters. By the success of the first few representations M. Aicard may feel his work a triumph.

The brothers Mounet—Sully and Paul Mounet—represent Othello and Iago, by which the representation loses nothing in interest. The creation of Othello is all the more difficult in that it differs wholly from the modern jealousy of the world, and yet must be made to seem to come from the same sources. Both roles are admirably played according to French traditions, and applause is generous. A Mlle. Lara is playing Desdemona, and Mlle. Wanda de Boncza Emilia. It is generally conceded that while Shakespearean drama is undoubtedly very fine, it is like a stormy sky, heavy and dark with lights and lightnings furrowing the sombre clouds, and that this is not at all the climate of France!

\* \* \*

The week has been full of interest in other lines. "William Tell" revived at the Opéra, "L'Angelus" and "Phryne" at the Opéra Comique, "Le Coupable" at the Ambigu, "Le Vieux Marcheur" at the Variétés, "Le Lys Rouge" replacing "Georgette Lemeunier" at the Vaudeville, "Le Concil Judiciaire" at the Gymnase, a roaring farce, "La Poire," at the Palais Royal, are among the novelties attracting most attention. The diamonds in Otero's back, and how she gets them there, is added to the points of attraction.

The best of these, perhaps, is "Le Coupable," a dismally true exposition of vérités as they exist, from the pen of François Coppée originally. As things are traced in a manner to evoke discussion and create thought upon many useful social points, the piece may bear some fruit even in superficial Paris life. The wonder is that people can sleep after realizing the existence of such horrors before having done something toward changing conditions. People discuss such plays as plays, however, as a means of passing the time without the slightest idea of personal or relative responsibility.

"Le Vieux Marcheur," a regular Parisian story, is by M. Henry Lavedan, also an Academician. "Le Lys Rouge" is from the book by Anatole France. "L'Angelus" is a little story of French life whereby the inevitable son home from the inevitable regiment calls to account the father for his inevitable conduct to the mother—misconduct rather—during the son's absence. The father, brought to remorse

by the son, falls on his knees before the mother. His re-pentance confession made, he falls to thrashing the boy for daring to interfere, when the "Angelus" sounds and they all fall on their knees together before the Virgin and all are reconciled! A M. Mitchell wrote this senseless plot, and M. Baille did his best to set music to it. "Phryne" is put on for the début of a charming singer and actor, Mlle. Emelen, who gave general satisfaction.

"Le Roman d'un Jeune Homme Pauvre" has been revived at Odéon. "Messaline," by Isidore de Lara, is being rehearsed at last at Monte Carlo. "Sigurd" was the opera chosen to soothe the Malagache breast of Queen Ranavalon on her arrival in Algeria. Miss Macintyre is singing "Aida" in Monte Carlo with Tamagno. Patti sang as Madame Cederstroem first in Rome arias from "Faust," "Don Juan" and Tosti songs, at a benefit concert given by the Académie Ste. Cécile. The Queen attended the concert, and complimented the bride prima donna.

A "Yvette Guilbert Album" has appeared upon the market. Single songs therefrom are marked 5 francs.

#### Bruckner Memorial at Vienna.

A late speech of Gustav Mahler, the well-known director, has caused some sensation at Vienna. He had been asked to subscribe for the Bruckner memorial in that city and refused. At the next rehearsal of the Philharmonic Society he said: "It must not be assumed from my declining to subscribe that I am an opponent of Bruckner. Rather I reckon myself among the warmest admirers of the deceased master and his works. Only I am opposed to figuring on the same list with people who never cared about Bruckner in his lifetime and from whom he experienced anything rather than encouragement or support. Hence I prefer to care for his memorial in my own way, by taking on myself the care of his works, and giving them, as far as lies in my power, an affectionately respectful (pietatroll) performance."

#### Honors for Edward Baxter Perry.

When this admirable pianist played in Paris last spring he made many enthusiastic admirers and many lasting friends. Among those who attended his concert and was most enthusiastic over his playing was the Prince Guy de Lusignan. Strongly artistic and a great lover of good music, the Prince had the pianist play for him privately at his home during his stay in the city, expressing his admiration in warmest terms.

Not only so, but he has now conferred upon Mr. Perry the title of Chevalier de la Melusine, making him a member of the Royal Order of Melusine, and giving him the right to wear the cross of Jerusalem.

All who know Mr. Perry will be delighted to hear of this tribute from a foreign land to his great talent and endless devotion to music. He has the sincere felicitations of many circles of people, who wish him all good things in addition, and take this opportunity of thanking him for what he has done for music and for piano literature.

The Prince de Lusignan, whose home, the Villa Lusignan, is in Neuilly, Paris, is an interesting personality. He is the lineal descendant of the Guy de Lusignan who was King of Jerusalem in the twelfth century, and whose family reigned over Cyprus and Armenia, an empire not only including the Holy Land and the sepulchre of Christ, but also the site of the Garden of Eden, the home of Adam and Eve, Mount Ararat and the Tower of Babel.

In Paris he is called "Altesse Royale" and is a great defender of the Armenian poor, to whom he has given most of his fortune.

He has at his disposal three royal orders, dating from the time of the Crusades—the Order of Melusine, the Order of the Sword, and the famous Order of St. Catherine of Mt. Sinai, the oldest military order in existence. The Order of Melusine is bestowed only upon artists and literary men of note. Mr. Perry is the only American who holds it.

The interesting legend of Melusine and the tradition of the Lusignans will be found here later on.



BRITISH OFFICES OF THE MUSICAL COURIER,  
21 Princes Street, Cavendish Square,  
LONDON, W., March 10, 1890.

THE artists already engaged for the Worcester Festival in September are Miss Esther Palliser, Messrs. Lloyd, Plunket Greene and Andrew Black.

Mlle. Georgina Burns, twenty years ago chief prima donna of the Carl Rosa company, is the latest to appeal to the generosity of the public and the musical profession. It appears that all her savings have been swamped in a worthless speculation, and that for the past five years she has been seriously ill. Now convalescent, she hopes to return to the concert room, but first needs change of air and scene, for which purpose a benefit is being organized by the Carl Rosa Company at Liverpool next Thursday.

Herr Schelling, a pupil of M. Padrewski, will make his first appearance at the Crystal Palace on the 11th inst. It was at M. Padrewski's own suggestion that his pupil should make his début here. Schumann's Concerto for piano and orchestra, Chopin's Ballade, op. 47, and Polonoise in A flat are the works chosen for the occasion.

Homer Lind and the ensemble pianists Messrs. Ross and Moore will combine in giving a recital at St. James' Hall on April 25, when the American baritone will sing Schumann's "Dichterliebe." Messrs. Ross and Moore will play some new works for two pianos, specially arranged by Fuller Maitland, and dedicated by him to them.

A French edition of the Liszt-Bülow letters, edited by M. de Mara, has just been issued by Messrs. Breitkopf and Härtel, Leipsic. Many of these letters were originally written in French.

Next Friday, the 17th, Dr. Joachim celebrates what may be called his Diamond Jubilee, or the sixtieth anniversary of his first appearance in Budapest as an infant phenomenon. His London début was made in 1844, when he was aged thirteen. He has thus been one of our favorite visitors for fifty-five years.

A vocal teacher who is attracting a great deal of attention here is Miss Marie Withrow, from California, who, I understand, was well known and highly appreciated on the other side of the Atlantic. I see that one of her best pupils, a Mlle. Rose Relda, was singing in Paris the other day at an "audition" of Madame Colonne. One critic who was present writes of her thus: "The clou of the evening, however, was the 'Air des Clochettes,' from Delibes' 'Lakmé,' sung by Mlle. Rose Relda with a brilliancy and finish of style leaving absolutely nothing to be desired. This artist's voice is admirably well placed, and has rather the quality of an instrument—the flute, for instance. Her execution, style and diction are all absolutely perfect. 'C'est une petite Patti' was whispered all over the salle, and that was exactly what I thought." Another of Miss Withrow's pupils is a Miss Ruth White.

#### CONCERTS.

The audience at the Queen's Hall symphony concert was one of the largest I have seen there. The program alone could not have been responsible for the increased attendance, so it may be reasoned it was the attraction of M. de Pachmann, who aroused great enthusiasm after his performance of the Chopin F minor Concerto. Certainly

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the famous Russian artist was never better than on this occasion. De Pachmann is not the most intellectual of players, but then the joys of life are not always purely intellectual. De Pachmann will please those who like the piano played as a piano, not as an orchestra. The chief item of the afternoon was Brahms' Third Symphony, given an adequate and satisfactory rendering, though the tempi were not altogether as one hears them in Germany. Mr. Wood seldom courts the muse of Brahms. The austerity of the Prussian master does not seem to take hold of him as do the more impassioned strains of Wagner and Tschaikowsky. The prolonged applause that greeted this work should induce him to repeat it. All compositions voice certain moods, and perhaps all the works of the great masters would please us if we happened to be in a fit condition at the time. Brahms' moods come to many of us only at rare intervals. I once saw a picture of Brahms sitting pensively by the window, through which the last rays of the setting sun were gleaming. It was autumn, and the cold room seemed so cheerless as the lonely man sat there without wife or child. Was he musing on the what might have been, or was he composing the andante of this Symphony in F. Who knows? For Brahms put no title to his works. Schubert's "Rosalinde" overture was by no means flawlessly given. The 'cello that played an E flat instead of an E double flat spoiled one of Schubert's most characteristic modulations in the introduction. The first violin also made a very feeble attack on the high E during the course of the overture. Miss Isabel McDougall sang an aria from Gluck's "Orpheus" agreeably, but the music loses so much without its scenic surroundings that it was hardly surprising the listeners were not roused to demonstrations of enthusiasm. M. de Pachmann was so vigorously applauded after Schumann's "In der Nacht" and Weber's Rondo in E flat that he graciously condescended to play as an extra number Chopin's A flat Ballade.

A very interesting concert was that given by Fuller Maitland on March 1 at Leighton House. If Mr. Maitland could see his way to giving a series of recitals similar to the one under notice, at a "popular" price, I think he would be doing a considerable and welcome service to many whose musical appetite is sated by their attendance at choral or symphony concerts, or at the Monday "Pops" and their like. Mr. Maitland judiciously included several well-known compositions in his scheme, such as Bach's English Suite, Mozart's Sonata in A major, Händel's Fantasia in C, the "Cocou" of Daehins, and Arne's Sonata in B flat; and offered what were unfamiliar to me, pieces by Orlando Gibbons, William Byrd, Couperin and Pergolesi. His executive powers on the harpsichord are on a par with his knowledge of piano music and its composers; consequently the performance was satisfactory in a high degree.

Mme. Mai Norcrosse, the California vocalist, gave an afternoon concert at St. James' Hall Monday afternoon last. She is a singer of the French school, who has been clever enough to take its advantages without its drawbacks. Her rendering of the "Freischütz" aria was, judging her as a dramatic singer, very good indeed. It is not with her florid singing, on which the valse at the end makes large demands, that I have to find fault, but with the almost indefinable, with that which cannot be learned, but must be felt. Madame Norcrosse's singing has everything except the simplicity of the girl who sings a prayer and a dance tune under the influence of the emotions caused by love and solitude. It is just the difference between the garden rose and the branch of wild briar, but that difference is important in the "Freischütz" aria. "Pleurez mes Yeux," from the "Cid," and particularly the two French songs by Bemberg and Dessauer, were finely sung. Madame Gomez sang in German Mendelssohn's "Suleika." I appreciate the very "white" voice she uses so often in many of her songs; it

suits any of the romantic languages well, but it makes German sound ignoble; her efforts in this never give me satisfaction for the above reason. The Meister Glee Singers were appreciated in solo and ensemble. Mr. Norcrosse, the basso, contributed a very pleasing number, and Ben Davies sang as beautifully as ever.

Walter Ford's concert was one of the few of the past week that ended too soon. He shows his good taste in bringing before the public songs which many another leaves unheeded, though there is much beauty in them. Once his nervousness had worn off he entered with great intensity into the spirit of the songs he interpreted. Grieg's lovely "Im Kahne" struck me as especially suited for a tenor of Mr. Ford's quality; another rarely heard and most beautiful song was "Der Soldat" (Schumann), and songs by Somerville. Miss Fillunger was in splendid form, giving a model conception of Brahms' "Wehe so willst Du mich." Signor Simonetti and Miss Fanny Davies played Sonata No. 2 of Grieg for violin and piano, and as their respective solos Berceuse (César Cui) and Irish Reel (Stanford); Capriccio in C major and a M.S. Ballade by Jener.

#### THE NATIONAL GRAND OPERA COMPANY.

Fresh from triumphs in Ireland and the provinces, the National Grand Opera Company, organized December last, gave Londoners a first opportunity of testing their merits on Monday evening last, at the beautiful Princess of Wales' Theatre, Kensington. "Tannhäuser" was chosen for the opening night, Mme. Ella Russell, Messrs. Hedmond and Ludwig impersonating respectively the roles of Elizabeth, Tannhäuser and Wolfram. Mme. Russell sang her very best, her voice being clear, powerful, firm and dramatic, while her acting vied with that of Mr. Hedmond. She once again presented a reading of the character, large hearted and womanly, sweet and lovable, yet with well varied; indeed it is chiefly through the medium of her many sympathies that she is able to present the necessary changes in this role.

Another would obtain the same effects through subtlety of intellect, but not so Madame Russell; her acting, though clever, springs in the main from the heart. Mr. Hedmond, on the other hand, performs with more intellect than heart. Appearing to recognize the shortcomings of his voice, he relies on the great attraction of the character of Tannhäuser, its many opportunities for effect, and by means of the good work he puts therein and his strong personal magnetism, wills a large portion of his audience to regard him as the possessor of a good voice. But his chief merits are histrionic. In the scenes demanding devilry, scorn, tumultuous passion, his power is undeniable; but in those needing remorse, self-abasement and religious fervor, temperament conflicts with desire. The expression of many of his emotions is unreal; it is rather that of the French character—momentary, hysterical, shallow; that which we scorn as a mere passing wave from a person weak, in that he knows not self-control. Fascinating he certainly is, and taking to the million. William Ludwig as Wolfram was more than surprising. Excepting such vocal faults as are unavoidable with the march of time, he might have put to shame many a singer half his age; nor was his acting less good: it was reflective, ripe, masterful. He believes in himself and consequently compels attention.

As the Landgrave, Whitney Tew had studied the music to the point of accuracy of time, tune and text, adding thereto his naturally good phrasing. His greeting to the minstrels was addressed to the audience (as was most of his work in this scene), and that in a manner indicating a Landgrave either lacking in savoir faire or hospitality. As a father he was scarcely inspiring; indeed I saw nothing to betoken relationship to, or feeling for, the loving Elizabeth. His make-up also was far too youthful. Mr. Llewelyn as Biterolf revealed a very pleasing voice, clear enunciation and prompt attack. With the exception of the first named trio, he had the best style. The Venus,

Miss Crichton, sang throughout forte—the voice suggested this as her only tone. Her upper notes were harsh and strident, and her rendering of the character unsuitable. A pretty voiced shepherd was Miss Crombie, phrasing well, yet hardly sufficiently heedful of tone gradation. All things considered, Robert Cunningham's company may congratulate themselves upon having given a very creditable performance. Hitches there were bound to be. That the Venusberg was no Venusberg, and that the scenery for Acts II. and III. was in many ways incorrect may have been caused by the fact that this company does not carry its own. Perhaps the absence of the Wartberg also accounted for the fact that Elizabeth in Act III., Scene 1, contrary to custom, quitted the stage L. H., instead of ascending the winding path. The orchestra did well under Herr Eckhold, likewise the chorus, though their personal appearance in the Hall of Song was startling.

For Tuesday night's performance "Faust" was given, Miss Alice Esty singing particularly well as Marguerite. Faulty breath management in the "King of Thule" caused her to break some of her phrases, on the other hand her rendering of the "Jewel Song" and the music of the finale aroused some show of enthusiasm, certainly merited. As an acting Marguerite she was very unsatisfactory. Of sweet girlishness she showed no trace, effects innumerable were missed, her movements were heavy, mature. I doubt that such a Marguerite would have been tempted.

The Faust, Henry Beaumont, was poor. His voice is small, and his method of production so incorrect as to have already stamped his organ as a might have been. In every bar of the "Salve Dinorah" he kept me in that painful suspense as to whether the next bar would be his last. His bearing was pleasing, frequently graceful. Alec Marsh, as Mephistopheles, was in most respects satisfactory. In reality, portions of the music are not comfortably within his compass, but, on the whole, he came through well; while in the "Serenade," both as vocalist and actor, he pleased me much. Of the entire cast he was the only one to forget his audience. The Valentine, Haigh Jackson, a youthful singer, lately emerged from the Royal Academy of Music, possesses vocally material to make him in demand in the future. He has yet much to learn, and if his marked self-satisfaction has not blinded him to the necessity of study, this young man has no need to fear the future. The Siebel, Miss Julia Franks, attired in the now generally accepted but incorrect tights and lady's dancing slippers, has a voice but little talent.

Other performances, such as "Hänsel and Gretel," "The Prentice Pillar" (its first performance), "Il Trovatore," "Maritana" and "Lohengrin" will be noticed in my letter of next week.

SANS PEUR.

#### Hildegard Hoffmann.

There is now small need of explaining who this singer is, such has been her success this season. Another feather in her cap is the capturing of the solo soprano position in Dr. Meredith's church, the Tompkins Avenue Congregational, Brooklyn. She sang in "St. Paul" with the Binghamton Choral Club last week, when the *Chronicle* said of her: " \* \* \* she does not lack in dramatic power. 'Jerusalem, thou that killst,' was startling in its delivery, and her best piece of work." Her singing in "The Messiah" some time ago was thus commented on by two Reading, Pa., papers:

The performance of "The Messiah" last night was one of the most notable events in Reading's musical history. \* \* \* The soloists were all that was promised of them. \* \* \* Miss Hoffmann sang with wonderful expressiveness the famous aria "I Know That My Redeemer Liveth" and "Come Unto Him."—Reading Herald.

Miss Hildegard Hoffmann has a voice of great sweetness and power, and is one of our most gifted and reliable young artists. She has made great progress in her artistic career, and to her pronounced vocal abilities she adds an artistic temperament and a charming personality.—Reading Times.

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## Music in Italy.

ITALIAN BRANCH OFFICE,  
5 VIA RONDINELLI, F. P.,  
FLORENCE, Italy, February 27, 1899.

(Continued from March 15 issue.)

## SCONTRINO'S "SINFONIA MARINARESCA."

THE "Sinfonia Marinaresca" of Maestro Antonio Scontrino. It is of this symphony, the latest composition of Maestro Scontrino, that I desire to treat as a brief conclusion to this correspondence, and I may say that it is worthy of all the space that THE MUSICAL COURIER may deem fit to accord to its description. It has recently been performed with great success at Naples, San Remo, Monte Carlo, and lately at the Sala Filarmonica and the Theatre Pagliano, Florence, directed by Leopoldo Mugnone, who insists in his conviction that it is the most admirable example of symphonic writing of the contemporary Italian school. A few words in regard to Maestro Scontrino



ANTONIO SCONTRINO.

will serve as a means of introduction to the brief description which will follow.

Antonio Scontrino studied harmony with Professor Alfonso and counterpoint with the famous Platania at the Conservatory of Palermo, which he entered at the age of eleven years. While there he wrote much music, among which were three operas, unfinished. During the vacations Scontrino traveled through Sicily, giving concerts as contrabassist. In 1860 he gave concerts in Florence. At Milan he became acquainted with Von Bülow, who, in presenting him to the giant of Italian critics, Filippo Filippi, nominated him a "contrabassist of the highest order." He also met Leopoldo Marenco, who wrote for him the libretto of "Matilda," his first known opera, which was performed at the Dal Verme, Milan. Scontrino has won a number of competitions, was master of composition in the Conservatory of Palermo for four years and afterward came to occupy the same post in the Royal Institute of Music, in Florence, where he still remains. Among the other operas written by him are: "Il Gringoire," "Il Sortilegio," "Il Progettista" and, more recently, "La Cortigiana," which was a pronounced success, and awakened much warm discussion among the critics and the public of Milan. Among his pupils there are those who have presented operas with successful results; others occupy conspicuous posts, to wit, Maestro Favara, professor of composition in the Conservatory of Palermo, and Maestro Tebaldini, director of the Capella del Santo and director of the Royal Institute of Music in Padua.

The "Sinfonia Marinaresca" is in four parts and I quote

them from the program, in English, of the concert at the Sala Filarmonica.

FIRST TEMPO, SMOOTH SEA. *Allegretto moderato.*  
The sea is smooth, and sailing over the immense sheet of water one hears voices from morning till night rise from the deep.

SECOND TEMPO, MONKEYS. *Scherzo, Allegro vivace.*  
Approaching the Green Island. No human foot had trod on it before. The only inhabitants on the huge trees are the happy monkeys. Here life is a yoke. They are leaping, jumping and hiding; they hang from the branches; and hearing the new noise and seeing the newcomers run away frightened and peep again.

THIRD TEMPO, THE SONG OF THE SIRENS. *Andante molle, voluttuoso.*  
What song is this, breaking the evening's calm, that rises from the waves? It increases in strength, in softness and in fascination.

It is the song that comes from an invisible gulf; it is the song of the sirens, from which no advice of Cyrene will come to tear us away. One is bound to listen, for it is impossible to resist their fascination.

And the vessel is carried away by the mysterious stream by Fate.

FOURTH TEMPO, STORM.  
Alas! the sea has great, wondrous things to relate to-night. Here and there swells an impetuous, awful wave; the ill-fated ship, knocked about, tries to resist, but the waves swamp her. The sea gets more and more stormy and the waves higher. The danger has come. For Heaven's sake! All is over. Alas! one can no more come back. Is it true? Eolus salied forth all the winds in their full fury. Ahead! Lord help us! The end has come! We sink!

While the storm is raging the sirens are singing.

## MARE CALMO.



## Imo tema principale.



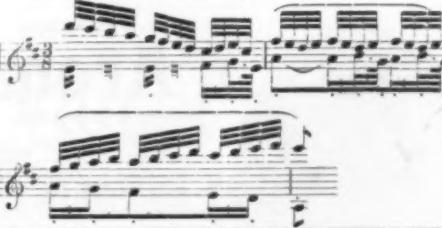
## Imo tema principale.



## SCHERZO.



## Imo tema.



## CANTO DELLE SIRENO.



The first tempo, Mere calmo, the placidity of the sea, is excellently described. The movement of the contrabasses is singular in its simplicity, with the introduction, pianissimo, of the wood instruments, and the theme is developed during the graceful movement of the violins, which imitate the undulations of the waves. The sea is dozing and the waves languidly murmur in the exchange of their mutual caresses. From the deck of a ship in the vicinity are heard the officer's commands: the horns and the muted cornet describe them, and the responses of the clarinet, a mezza voce, are worthy of notice. This leads to what may be described as a secondary theme, sung by the violins and 'cellos, which enter in syncopated time, which forms an idea at once dominating, vibrant and passionate.

The second movement is a scherzo and describes with much lucidity of style and character the unbridled play of the monkeys, which scamper from tree to tree, making the forest resound with their unrestrained hilarity. Very fine is the passage from the first idea, in the fugal manner, to the trio in re major. The entire movement is admirable for its classic purity of treatment and the various beauties of its effects.

In the third movement the song of the sirens is heard, redundant with a voluptuous softness and enticingly passionate. The vessel is attracted by a mysterious current and, unknown to those on board, is slowly being borne toward the island. The melody is imposing in its grandeur. The sonorities of the violins are delightful in their varied evolutions, first with the muted strings and afterward with the freed cords vibrating with the voluptuous song, and again with the muted strings murmuring the caressing melody of the perilous sirens.

In the fourth movement the first theme of the first movement reappears, grandly reproducing the calm of the sea. After a few bars, however, an unquiet movement is apparent and the violins give the sign of the rising of the tempest. The ascending and descending scales of the entire quartet describe the swelling of the waves and the disturbance of the sea. The billows increase in volume and intensity, and their course augments in vigor and irresistible impetuosity; the tempest bursts forth in all its fury and might, and an imposing crescendo resounds from the instruments of brass and wood, while the scales of the strings are still audible. The song of the sirens is again heard, being taken up this time by the horns and trombones with effective volume of sound; all of the motives of the symphony are repeated, conjoined and woven dexterously together. It is a page of majestic proportions and splendid in its realistic coloring.

JOSEPH SMITH.

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CHICAGO OFFICE MUSICAL COURIER,  
224 Wabash Avenue.  
March 18, 1899.

[This letter was received too late for publication in last week's issue.]

UNUSUALLY operatically busy has been the 1898-9 musical season. And the end fortunately is not yet. With the beginning of next week the French Opera Company, of New Orleans, opens a week of five performances at the Auditorium. On Monday, March 20, we are to have "Les Huguenots"; Tuesday, "La Juive"; Thursday, "La Reine de Saba"; Friday, "La Favorita," and for the Saturday matinee, the time honored and Chicago's dearest favorite, "Il Trovatore." This French Opera Company is, as an organization, peculiarly complete. With a dramatic soprano like Madame Fierens, and a tenor, such as Gibert, both from the Grand Opera of Paris; the baritone Saidan, M. Bousman, basso, and a support altogether worthy of such great artists, a musical event has certainly been provided.

Then on April 3 the Castle Square Opera Company commences an engagement of several weeks at Studebaker Hall, in the Fine Arts Building. The company, of which a complete list was printed in THE MUSICAL COURIER a week ago, is in every way adequate for the presentation of grand and comic opera, including standard, and also new works have been promised. Of the chorus, which is composed entirely of Chicago singers, and among whom will be found the most talented pupils of some of our musical conservatories, much is expected, and, judging by a rehearsal which I attended, the hopes will be justified. In the musical director, Hans S. Line, has been found a man of rare ability. Wherever his experience was obtained he seems equal to all the heavy requirements of his position; his grasp of affairs, and power to hold the chorus thoroughly in hand, impressed me greatly. Fresh from its long and most successful season in New York, the Castle Square Opera Company gives every token of achieving a similar triumph in this city.

Opera is so main a factor in musical development and education that every lover of the art wishes the enterprise well, and will rejoice in the prosperous outcome of both these very ambitious efforts.

\* \* \*

It seems as if after all Spiering will conquer the Chicago public and by his splendid contributions to the musical events of the city coerce the musical public into attending. The fourth concert of the Spiering Quartet

was the most successful financially and musically of the season, and the pretty University Hall, in the Fine Arts Building, housed the biggest audience the quartet has known in Chicago. The program was well calculated to draw the general public, as assisting the quartet (Theodore Spiering, Adolph Weidig, Otto Roerborn and Herman Diestel) was the eminent pianist Godowsky, and a newcomer, W. F. Roerborn, clarinetist.

In point of interest nothing has appealed more strongly to musicians than the quartet on the "Belaieff" written by the four Russian Rimsky-Korsakoff, Liadow, Borodine and Glazounow, and the reception accorded was tremendously enthusiastic, the players having many times to bow their acknowledgments, and being even forced to repeat part of the third movement ("Serenata Borodine"). The melody in this part of the work is played entirely by the viola, with an arpeggio accompaniment supplied by the three remaining instruments, and it was interpreted so beautifully that the audience insisted upon encore. This interruption is much to be deplored, as the artistic ensemble of any work is spoiled by the abrupt reintroduction. Of course such recognition on the part of the audience is highly gratifying to the players, although they deprecate naturally the necessity of playing the movement again.

The second (Liadow) movement of this novel quartet was the most effective, although taken as an entire work it is really hard to determine which one admires most. It was a beautifully perfect performance throughout and greeted by the many musicians assembled by great applause.

The Mozart Quintet for clarinet and strings was equally satisfactory, the clarinetist, Roerborn, having a delightful tone and playing with much skill. The leadership of Spiering was never better shown than in the works given on Tuesday night. The concluding number, Dvorak's Quintet in F major, for piano and strings, was played by Godowsky and the strings in a manner unsurpassed in Chicago, the most captious critics agreeing that a finer chamber concert has never been given in the city.

#### THE THOMAS CONCERT.

#### NINETEENTH OF THE SEASON.

A request program brought out an audience filling the Auditorium this week. Clarence Eddy was the soloist, and played the Bossi Concerto for organ. The work is still in manuscript, and although dedicated to Eddy, is not likely to be in much demand by organists generally,

as it is for the most part dry and uninteresting, and not all Eddy's popularity could make people say they liked it. Of course Clarence Eddy has been a favorite for so many years that the impression is he can do nothing but right, so that when he elects to play Bossi we accept Bossi because Eddy is the organist. How he played there is no need for recapitulation; his playing is too well known to need description. He played a charming encore.

Encores, indeed, prevailed, as Thomas granted two—after the Händel Largo and also after his own orchestration of Chopin's "Funeral March." Being a request program, the people had music they wanted, and the consequence was one of the greatest successes of the season. A charming program beautifully played describes the concert. The following is the order of performance:

Suite, Les Erinnyes .....	Massenet
Violoncello Obligato by Bruno Steindl.	
Concerto, for organ and orchestra.....	Bossi
Suite, Peer Gynt, No. 1.....	Grieg
Morning. Ase's Death. Anitra's Dance. In the Hall of the Mountain King.	
Overture, A Midsummer Night's Dream.....	Mendelssohn
March Funébre .....	Chopin-Thomas
Largo .....	Händel
Violin Obligato by L. Kramer.	
Three Dances, Henry VIII.....	German
Morris Dance. Shepherd's Dance. Torch Dance.	
Organ Soloist, Clarence Eddy.	

#### CHICAGO NOTES.

The annual concert given by J. H. Kowalski, at the Trinity Methodist Church, was attended by an audience numbering over 1,500, a fact in itself showing what an attraction this yearly event has become.

The program, in addition to the professional pupils, brought forward many students who are about ready to enter the profession, and, judging from the excellent performance given, they will creditably fulfill their mission. The opening number ("The Lord is King"), sung by forty of Mr. Kowalski's pupils, brought forward Mrs. Brodie, Mr. Lennon and Mr. Bartlett as soloists.

No less than twenty-six numbers were given, and for the most part the work was excellent. The best selections on the program were, perhaps, those of Mr. Windust, Miss Mae Healy, Mrs. E. C. Francis and Burt Bartlett. Mr. Windust has a fine voice and sang "Good Bye" of Tosti in a most acceptable manner, winning an encore, if such had been permitted, but Mr. Kowalski could not allow encores, as the program was exceptionally long. Miss Healy, the possessor of a big dramatic soprano voice, gave much satisfaction in an aria from "Aida," and Mrs. E. C. Francis, who sang "Bel Raggio," was much applauded. The basso cantante, Burt Bartlett, a favorite pupil of Kowalski, was a credit to his teacher, and obtained a large measure of applause.

Among those deserving of special mention were Miss Beatrice Fischer, Master Willie Brothers and Miss Marjorie Woods. The Garden City Ladies' Quartet was distinctly good, and the aria from "The Queen of Sheba," sung by Miss Lizzie MacPhillips, brought out one of the best of the Kowalski pupils. That charming girl, Anna Griewisch, did not do herself justice, as she was distinctly ill, and should not have been allowed to sing. She is usually among the most admired, and is so well gifted that it is a pity she sings at a disadvantage.

The following is the program in detail:

PART I.	
Chorus, The Lord Is King.....	Marston
Solos, Mrs. Brodie, Mr. Lennon, Mr. Bartlett.	
Duet, Breathe Soft and Low.....	Phelps
Miss Lewis, Master Brothers.	
Soli—	
Lullaby .....	Neidlinger

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The Robin	Neidlinger
Spring	Neidlinger
Solo, Sunset	Miss Mary Seaman.
Solo—	Harry Best.
Forever and Forever	Buck
Serenata	Tosti
Duet, Ave Marie	Miss Emma Meyers.
Solo, Good By	Tosti
Solo, Vorrei Morir	Albert Windust.
Solo, Grande Valse de Concert	Tosti
Solo—	Miss Mabel Wilson.
Reveries	Miss Beatrice Fischer.
Solo—	Nevin
My Rosary	Nevin
Solo—	Miss Gertrude Best.
Solo, Erlking	Schubert
Solo—	Ennis Eberhart.
Ninon	Tosti
Ich liebe dich	Grieg
At Parting	Rogers
Solo—	Miss Anna Griewisch.
Memoria	Lynnes
Serenade	Schubert
Quartet, Plantation Melodies	Master Willie Brothers.
Garden City Ladies' Quartet.	Geibel
PART II.	
Selections from favorite operas.	
Seguidilla, Carmen	Bizet
Habanera, Carmen	Bizet
Toreador's Song, Carmen	Bizet
Ritorna Vincitor, Aida	Verdi
I Sacri Nome, Aida	Verdi
Bel Raggio, Semiramide	Rossini
Dost Thou Know that Sweet Land, Mignon	Thomas
Polacca, Mignon	Thomas
Duet, Mesta Ognor, Martha	Flotow
Dio Possente, Faust	Gounod
Una Voce Poca Fa, Barbiero de Seviglia	Rossini
Che Faro, Orpheus	Gluck
Lend Me Your Aid, Queen of Sheba	Gounod
Caro Nome, Rigoletto	Verdi
Grand Recitative and Aria, The Earth Is the Lord's	Lansing
Burt Bartlett.	

Among the many young sopranos of Chicago might be mentioned Miss Clara Laas, at present studying with Mrs. Dunn, the well-known and probably the only authorized exponent of Cappianni in Chicago. Miss Laas has studied exclusively with Mrs. Dunn, and her tone, form and method of enunciation are of admirable quality. She has temperament and style, and should, under such good guidance, become an exceptional singer.

Among the members of the Castle Square Opera Company will be found Harold Butler, who is a bass singer of remarkable power, and who was taught entirely by L. G. Gottschalk, of this city. If Mr. Gottschalk has a specialty above all others it is his ability to teach opera, and several of his pupils are occupying excellent positions in regular companies. Miss Claudia Pettie is another graduate of the Gottschalk Lyric School, and has also obtained an excellent engagement in a New York organization.

\* \* \*

Emil Liebling announces a concert for Thursday evening, March 30. The rarely heard D minor Trio, by Schumann, will be given in conjunction with Jan Van Oordt and Franz Wagner. The other assisting artists are Miss Lucille B. Stevenson and Myron E. Barnes, who will

offer songs by Chadwick, Franz, Nevin and Kellie. Mr. Liebling will also give its initial performance to a new piano suite by Nevin, "A Day in Venice," consisting of four pieces: "Dawn," "The Gondoliers," "Love Song," and "Good Night," in which the poetic characteristics of this American writer find admirable expression, besides other important piano numbers.

The concert is decidedly one of the most important of the season, as several novelties are included. Mr. Liebling has selected from the best artists of the city, and the one out of town singer, Myron E. Barnes, is reputed to be of exceptional talent. Mrs. Chandler Starr, also of Rockford, will come to Chicago especially to play the accompaniments.

The Apollo Musical Club announces the close of its twenty-seventh season in an anniversary performance of Haydn's "Creation," April 6, at the Auditorium. The soloists are Miss Helen Buckley, soprano; Ben Davies, tenor, and Joseph Baernstein, bass. The club will be accompanied by the Chicago Orchestra and directed by Harrison M. Wild.

The Spiering Quartet played at Rockford, Ill., on Wednesday evening of last week, and on Thursday gave the fifth concert of the Quadrangle Club series.

Mrs. Clara Murray, the harpist, is in request for programs, both in and out of the city. She will play at Aurora March 20, and March 25 gives a concert with Madame Linné at Kimball Hall.

Mme. Ragna Linné's annual concert takes place at Handel Hall March 27.

Earl Drake gives recitals next week at Springfield and Carthage, Mo., and Gainesville and Bonham, Tex.

The annual recital by pupils of Edward Nell, at Indianapolis, took place Friday, March 17.

The soloists for the Damrosch "Manila Te Deum," to be given at the Auditorium the evening of May 1, will be Mme. Johanna Gadski, Mrs. Christine Nielson-Dreier, Ellison Van Hoose and Frank King Clark.

Bicknell Young gave a pupils' recital at his commodious studio, in Kimball Hall, on Saturday, the 18th. Miss Elizabeth Pratt, a young singer with a delightfully pure and high soprano voice, sang David's "Brilliant Bird" and a set of songs, also taking part in some concerted numbers. Charles Fulton, a young tenor with a voice that promises great things, sang the "Spirito gentil," by Donizetti, and a number of songs, with great warmth and variety of expression.

Arthur T. Scott, a young baritone, of fine stage presence and possessing a high, sonorous voice, made an exceptionally good impression. Mr. Scott sang several sets of songs, both classical and modern, with fine musical intelligence.

Whitney Mockridge, the American tenor, who has achieved success during his five years' residence in England, is in this country for a brief tour, and will soon be heard in recital in Chicago. The occasion is the appearance of Miss Emily Parsons, a gifted young pianist, in whom Mr. Mockridge is much interested and whom he will assist in a concert in University Hall, Fine Arts Building, Tuesday evening, March 28.

Miss Marie Cobb is engaged to give a series of recitals in conjunction with Mme. Geneva Johnstone Bishop, in California, during May. The talented pianist should have an enthusiastic reception upon revisiting the scene of her former successes.

Reports concerning Max Bendix and his trip to the Coast say that he has enjoyed phenomenal success, and requests for return engagements are numerous. The newspapers have agreed in their expressions in praise of Bendix's performances, many of them saying that his tone and phrasing have not been equaled by any visiting artist.

\* \* \*

If the testimonials of pupils be a criterion of merit, then Mrs. Helen Lester Jordan is one of the most

fortunate of teachers. From the letters received by her in acknowledgment of the good results her teaching has obtained, she evidently possesses gifts of an exceptional character for vocal culture. Herself a singer of recognized ability, with practical knowledge of her profession, gathered under such directors as Seidl, De Novellis and the Carl Rosa Company, and moreover with a method every step of which was carefully studied, that which she is able to do with her pupils is not difficult of understanding. No claim is made of a method entirely her own; she professes to teach, and certainly carries out her claims, the methods of Lamperti and Marchesi, of which all the best singers to-day before the public evidence the excellence. Mrs. Helen Lester Jordan has a large class, and all her pupils, past as well as present, cannot speak in terms too high eith of her ability as a vocal teacher or the thorough and conscientious lessons given by her, with results evident to the least interested.

#### QUINCY MUSIC NOTES.

The Festival Chorus sang Tuesday evening at the Royal Arcanum concert, and were highly praised. Their selections included the Bridal Chorus from Cowen's "Rose Maiden," a chorus from Rheinberger's "Christoforus," and "The Heavens Are Telling," from "The Creation."

Mr. Spy gives his sixth lecture recital before the Analysis Class Saturday afternoon of this week. The subject is "Schubert's Songs," and Miss Adams and Mrs. Brown-Inghram will illustrate.

There was an audience numbering over a thousand people at the organ concert given last Sunday by Walter Spy at the Congregational Church. The following program was admirably given:

Fantaisie (in form of an offertoire)	Tours
Chorus, O Taste and See	Goss
Allegretto, from Eighth Symphony	Beethoven
Lamentation	Gulmant
Dedication: "In memory of my friend, Abbe Henri Gros; killed on the plateau of Avon, December 27, 1870."	
Quartet, More Love to Thee, O Christ	Brewer
Romance for violin	Ries
Allegretto, op. 29	Foote
Transcription, Home, Sweet Home	Buck
War March of the Priests (Athalie)	Mendelssohn
Doxology by the choir and congregation	

Miss Lucille Stevenson, who sang so well at the Amateur Club, and whose singing at the Second Presbyterian Church has attracted much attention, has been specially engaged at the Germania Club to-night. She sings in the "Persian Garden" at Freeport next week, and in several private musicals in Chicago. As a teacher, also, Miss Stevenson has been successful, one of her pupils (Mrs. Barr) obtaining very favorable notice upon her performance at Elkhart:

At a recital given before the St. Cecilia Society, of Elkhart, Ind., last Thursday night, Mrs. Estelle Barr, of Englewood, added fresh laurels to her enviable reputation as a singer. The Elkhart Daily Review has this to say of her: "The recital given before the St. Cecilia Society last evening by Mrs. Estelle Barr, of Chicago, was listened to by a fine representation of the society and its friends. The audience was a representative gathering of the best musical and musically inclined people of the city, and its commendation of a singer is worth winning by any artist, and Mrs. Barr was given this high tribute by the critical and attentive gathering. Her selections were of a character to touch the average listener, as well as reach the appreciation of the critic, and her numbers were all most heartily enjoyed by the listeners. She gave in all eighteen selections of high musical order and beautifully sung. She has a sweet, flexible and resonant voice, well trained and well used. It is not too much to say that her recital was a treat the audience has seldom had the opportunity to enjoy, and Mrs. Barr won that pleasant tribute from her hearers—a sympathetic and hearty appreciation."

Mrs. Barr was assisted by Barney Young, violinist, and William Melton Chase, accompanist.

Franz Proschowsky, whose tenor voice and singing have been frequently commented upon, and who was so highly praised by Nordica, is a member of the Katharine Ridgway Concert Company, one of the best companies, under the direction of the Redpath Bureau. Mr. Proschowsky has filled engagements in the Eastern, Southern and Western cities, including Brooklyn, Trenton, Altoona, Phila-

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delphia, Richmond, Columbus, St. Paul, Duluth, Milwaukee, Chicago, and during the present month sings in Des Moines, Ottumwa, Cedar Rapids, Aurora and Rockford. The criticisms of Mr. Proschowsky's work have always been most favorable, and a few are here reproduced:

Mr. Proschowsky is a tenor with a superb voice of good compass, which he handles magnificently. The selection from "Faust" brought an encore, and the triple number, "The Robin," "The West Wind" and "The Meadow," by MacDowell, showed that in warm and sympathetic expression he is a master. It was a picture painted in tones which delighted all who heard him.—Keokuk, Ia., December 17, 1898.

Franz Proschowsky, the Polish tenor robusto, whose handsome, operatic presence suggested his well-trained, round tenor, but not the perfect enunciation that made clear every word he spoke, in the set up of songs by MacDowell, best of American composers.—St. Paul Pioneer-Press, January 2, 1899.

Franz Proschowsky, the tenor, sang splendidly the Cavatina from Gounod's "Faust" and several selections by MacDowell, and was enthusiastically received by the audience.—Press Post, Columbus, Ohio.

The usual Saturday afternoon concert of the American Conservatory, March 25, will take the form of a Schumann recital. The executants of the program will be Mrs. Durno, Mrs. Florence Hackett, Messrs. Josef Vilim, Josef Gertrude Murdough, Miss Dora Hauck, Miss Jeannette Halannick and Jan Kalas. Most of these artists are members of the faculty, and invariably give a performance of educational value.

MARCH 25, 1899.

The gradual revolt from the despotism of Italian opera at high prices has at last been openly displayed, and in a most practical manner. At the same time it has relieved Chicago from the odium of being stigmatized as an unmusical city.

The advent of the French Opera Company, of New Orleans, at popular prices, ranging from \$1.50 down to 50 cents, has resulted in proving that it is not lack of interest in music, but a lack of money, which has prevented people from patronizing opera, and at the same time it has proved that a good company will not suffer by coming to Chicago.

Without preliminary announcement of any importance the French Opera Company came to the Auditorium, opening last Monday night with "The Huguenots." This was pronounced the most complete performance ever given of this opera in Chicago. Tuesday night Halevy's "La Juive" was produced for the first time in many years, and it was this performance that first really conquered the town. We realized opera as it should be—an almost perfect ensemble, with remarkable artists in the principal roles. It became the talk of the musicians and public generally, the result being that the Auditorium on Thursday (there was no performance Wednesday), at the first production of Gounod's "Reine de Saba," housed an audience numbering thousands. Opera lived again in Chicago!

The French Opera Company has an enormous advantage over the various companies heard here recently, inasmuch as it has an immense repertory. The masterpieces of the greatest composers are produced, and with the trained skill peculiar to the French singer we are given a performance in many ways unsurpassed, and in some points not equaled, and this at a price within the reach of the music loving masses. The French opera singers stand both as developers in art and the pioneers of low prices.

The company is of remarkable strength, the principals being artists of splendid calibre, chief among the women being Madame Fierens, who is a singer of extraordinary attainment being equally good in both lyric and dramatic

music. As Balkis in "La Reine de Saba" she achieved a triumph. Her declamatory singing in the third act was a revelation and her reception was enthusiastic in the extreme. Mlle. Pouget made the most of a very small part, revealing a voice of exceptional beauty both for quality and compass.

Gauthier, the tenor, is also a remarkable actor, of fine physique, commanding stage presence—in fact, an ideal operatic tenor. As Adoniram, in "La Reine de Saba," he was simply great; his singing of the aria "Lend Me Your Aid," in the second act, was magnificent. At the conclusion bravas resounded all over the house. Briefly, there has been no tenor to surpass him either as actor or singer. Any organization controlling the services of such a marvelous artist is assured of success. Bouxman, the basso, in the part of Soliman, was worthy the company of Fierens and Gauthier, and his aria "She Alone Charmeth My Sadness" was deservedly encored, and he repeated the last part. But these repetitions are so inartistic and spoil the consecutiveness of the work.

The orchestra and chorus were not up to the standard, and want readjusting. As a spectacular opera, nothing has been seen like it; the ballets are good, the scenery and effects are adequate, all but the costumes. Last night "La Favorita" was given with a success equaling that of the preceding nights.

To-day "Il Trovatore," with Gauthier, Gaidan, Garnaud, Miles, Faber and Marochetti and Madame Dalzen in the cast. The roles of Leonora and Di Luna were finely cast, and few exceptions could be taken to the performance in its entirety. Of Gauthier must be recorded an extraordinary triumph. He was recalled so many times that one lost count. At the end of the third act he sang D natural perfectly. It was not C sharp, as I heard someone say; it was D—D natural—something that I am told no tenor has ever even attempted. Chicago weather has not harmed Gauthier as it does some other tenors; his voice was superb, and the audience fairly shouted their approval. We have had many opera companies here, but we have not had a Gauthier. In other respects the performance was satisfactory; so satisfactory, in fact, that when the management announced two extra performances for next week there was a general rush after the acts to the box office to obtain tickets.

In the French Opera Company there are two excellent managers, M. Charley and Mr. Campiglio, who are so elated by the instantaneous success that a three or four weeks' season next year is assured. At the same prices the patronage is not for a moment in doubt. This organization can enter the field against all comers, and it will prove undoubtedly a big thorn in the side of the so-called celebrated Italian and German companies to which we are better accustomed.

In those composing the French Opera Company, their whole soul is thrown into their work; we are insensibly incited to enthusiasm and to appreciation. Artistic without the selfishness, the egotistic self advertising and consequent hardening of the "great" artists, each working as an aid and advancement to the other, and to the production of an ensemble not excelled by the much lauded and far more widely advertised Italian and German companies.

\* \* \*

What has been done during the past week by the French Opera Company of New Orleans is not merely a fitting answer to the diatribes of criticism which declared this city unmusical, it is also a grand exemplifier of the possibilities open to musical enterprise of an entirely legitimate character and the strongest of incentives to further effort. Chicago is waking up.

In the Chicago Orchestra we possess an organization not alone a pride to this city, but an envy to other cities of far greater vaunted powers, and that this organization should be supported properly and should be made to pay instead of living on from year to year on suffrage and charity, has evidently now been decided. For the ensuing season there has already been subscribed a sum exceeding \$30,000, which speaks in no uncertain terms as to the determination arrived at. Now at last it is not the ephemeral engagement of some much advertised foreigner—it is the well founded knowledge that a world famous organization, altogether local in its character and under a leader whose pre-eminent position no one attempts to gainsay, offers to its subscribers not only productions of the very highest musical value, but also such as there are but few orchestras to-day dare attempt. Then with no exaggeration it may be stated that our orchestra attempts nothing without achieving success.

Great as is Chicago as a commercial centre, its musical and artistic prominence has but lately been recognized. This latter result is due solely and entirely to the Chicago Orchestra, an enterprise which has conquered prejudice and fought innumerable difficulties, which has striven and struggled, but which to-day, under its great leader, and with a manager in Miss Anna Millar to whom obstacles have been but incentives, commands not only public respect, but with whose life and entire well-being the life of Chicago has become inseparably associated.

The orchestral concert this week gave us a program differing entirely from the usual. It was, to begin with, considerably lighter in form than usual, and commenced with Cherubini's "Overture to Anacreon," given for the first time at the concert of the Chicago Orchestra. It was especially brilliant and made a good impression. Following this came Bizet's suite "Children's Games," op. 22. Surely no more attractive nor picturesque composition was ever invented; it is simply deliciously descriptive, with such genuine music one could fairly revel in the beauties, and the orchestra played enchantingly.

The concluding number on the first part of the program brought Mme. Norman Neruda, now known principally as Lady Hallé, as soloist. I looked at her and wondered; it was the same Norman Neruda, with her slim, graceful figure, and her peculiar poise of head, that I remembered years ago. As a child week after week have I heard her in St. James' Hall, where as one of a celebrated quartet she delighted thousands of Londoners at the celebrated popular concerts. Who would think it was more than thirty years since Norman Neruda first went to London, acting upon the advice of Vieuxtemps and Joachim, and encountered the reproachful curiosity among the followers of Mrs. Grundy, for in England it was considered fearful bad form for a woman to play the violin. At that time I have heard old-time Londoners say that it was considered derogatory to carry a violin. Upon her first appearance in London, at the Philharmonic, her fee was \$25, but it would be interesting to know what Lady Hallé now receives.

On the celebrated Ernst Strad, presented to her by the then Duke of Edinburgh, now the reigning Duke of Saxe Coburg, and the late Earl of Dudley, she played this week at the Thomas concert Mendelssohn's violin concerto. Her success in Chicago was pronounced, and she many times bowed her acknowledgments, playing as encore a caprice of Paganini. Her birthday was the 21st, Tuesday of this week, and she can fairly mark this week as a red letter event of her career.

The concluding part of the program was composed entirely of Tschaikowsky's "Manfred" Symphony, which some of the audience may have found somewhat heavy.

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I have never listened with more concentration to an orchestral performance; it was so gorgeously complete in detail the effect in parts was overpowering. As a performance it certainly won new and well deserved glories for the orchestra. The attendance was very large.

\* \* \*

The Friedheim performance of Thursday afternoon was the one piano recital of the week. Under the auspices of the Chicago Musical College, with whom the distinguished pianist is now connected, he gave a program, devoted to Liszt and Chopin, at the Studebaker Hall, Fine Arts Building, to an audience of fair numbers. Friedheim has been so many times quoted as the greatest interpreter of Liszt that it hardly seems necessary to call attention to the fact that he plays Liszt in a distinctly original manner, and as he is acknowledged to be possibly the chief exponent of the celebrated master, his interpretations may be said to be thoroughly indorsed. Brilliance of tone and remarkable powers of endurance are exhibited throughout Friedheim's work.

But he has not yet given us of his best, and on Thursday there was plainly evidence of ill health. Mr. Friedheim makes a mistake as to the calibre of the Chicago audience and the amount of musicianship in this city and plays sometimes as if he did not value the opinion of the people who listen to him here. In this, however, he is not singular, for so many visiting artists have erred in this manner. As a fact, there is no more appreciative and enthusiastic audience of a good performance than that to be found in this city. We want the best, we can understand the best, and no artist has any right to give us aught but the best. Friedheim is acknowledged the world over as a great artist, he is engaged by the most influential and powerful institution of the West, a college with which none can compete and which aims for the most progressive and highest in art. It is only fair to that institution, to himself and to his audience that he shows us of what fine playing he is capable and justifies what has been said for him.

A glad welcome awaited Dr. Ziegfeld upon his return to Chicago after several weeks absence in California. The genial head of the Music College has been away too long from his many friends, but is declared to be looking well, and now that he is home again feeling fit as a fiddle. He is a man of such enterprise that everyone is curious as to what may be his next field for conquest.

The Godowsky-Spiering sonata recital was exceptionally interesting. University Hall, Fine Arts Building, was crowded to the doors when these two exceptional artists gave their concert Monday night.

Immediately following the concert Godowsky left for a tour of five weeks in California.

#### MUSIC NOTES FROM QUINCY.

Messrs. Spry and Schulze play at the convention of school teachers which is to be held this week. They have also been engaged to play at the convention of doctors to be held next week.

Mr. Spry will give his seventh and last lecture-recital this season before the Analysis Class Saturday. The subject will be "Beethoven's Symphonies," and Mr. Spry has selected the "Eroica" symphony for illustration.

Clarence Eddy will give an organ recital at the Vermont Street Baptist Church April 4.

The advanced pupils of the Conservatory gave a recital Friday.

\* \* \*

Miss Estelle Rose has been engaged to give a German song recital at Omaha early in April. After her great success in Omaha last October she was immediately engaged for this recital.

Miss Rose will also sing in Cedar Rapids and other cities in Iowa during April.

Mr. Liebling's concert is the most important event of next week. It takes place Thursday.

Mme. Ragna Linné and Miss Clara Murray has a song

recital next Wednesday at Handel Hall. Allen Spencer, pianist, will assist.

An organ recital was given by Clarence Eddy, assisted by Mrs. Dreier, at C. D. Irwin's residence last Thursday.

FLORENCE FRENCH.

#### The "New Movement" in the Vocal Art.

FROM time to time there have appeared in these columns many articles on the art of singing. These writings, with few exceptions, have contained more information about the workings of this muscle, that muscle, the action of the larynx, soft palate, vocal cords, &c., during the act of singing than any really practical helpful ideas as to the artistic and correct use of the voice in singing.

Long ago, when the old Italian masters taught the art of singing, pure and simple, they made singers, artistic singers, after years of labor on the part of both master and pupil. Those masters could not tell the how or why, but certain it was that the results of their labor were most wonderful, and the record of those beautiful, free, soulful voices has become an historical fact.

But human nature is one big interrogation mark; so, after awhile, this teacher and that began to question the why and wherefore. Then Garcia invented the laryngoscope, creating a big stir of expectancy in the vocal world. All interested in the act of song now congratulated themselves that at last the secret would be known, that now would they be able to get beautiful results without so many years of labor.

There were a few writers and teachers, however, who refused to acknowledge the value of the laryngoscope to the teacher or student of the voice. These have preserved the truth and handed it down to us.

But with the discovery of the laryngoscope the attention of teachers and pupils in general was directed to the action of the throat muscles, the larynx, soft palate, tongue, &c., during the act of singing, and direct control of these muscles in producing tone was taught and practiced. This was the dawn of the "Local Effort School of Singing," than which there is none more pernicious, disastrous and fruitless.

The laryngoscope has proven itself a valuable instrument to the throat specialist, but in the hands of the vocal teacher or student it is a useless, a dangerous toy.

With the teachings of the School of Local Effort began the decadence of artistic tone; and so disastrous have the results of its teachings been, and so widespread its false theories and practice, that again and again we have heard the cry: "The old art of singing is lost, lost."

But within the last few years there have arisen thinkers among teachers and students who, by constant study and research, have discovered the almost smothered spark of truth handed down to us, and are now endeavoring to fan it into flame. There is felt on all sides a perceptible effort to awake from the long mystic spell of local effort training, and, behold! the dawn of the "new movement" in the vocal art is upon us; a dawn of rosy splendor, for it means light, freedom, joy, resurrection in the art of song.

Let us compare the teachings and results of "Local Effort" training with those of the "New Movement."

The Local Effort School of Singing teaches form and control of tone by direct local control of the tongue, lips, soft palate, pharynx, larynx, &c.: conscious breath taking and breath control, conscious or voluntary working of the diaphragm, &c. Result: Hard, unsympathetic, throaty, white, soulless tones, devoid of tone color, therefore lacking entirely in feeling or expression.

The "New Movement" teaches form and control of tone by a study of free flexible position and action of the body in singing; a study of vitalized bodily energy and position which frees the throat from all restraint, thus allowing or letting the voice sing, instead of compelling or

forcing it. In this way the voice is the result of emotional impulse, instead of muscular effort. Result: Beautiful, free, soulful tones.

The most important point in the "New Movement" is automatic breathing, as directly opposed to conscious or voluntary breath taking or breath control.

Every exercise or technical tone study in the "New Movement" is in reality a breathing exercise without thought of breath taking or direct breath control.

The vital energy or flexible movements of the body in singing naturally fill the lungs and adjust the parts. The true position, properly maintained, controls the breath, so that its use is entirely at the will of the singer. In this way, without local restraint, but by flexible movements, free, spontaneous voice is soon acquired.

The leading and successful teachers of the day are working more and more in the direction of flexible natural movements and away from the Local Effort school; are working for automatic action and spontaneity of voice; are thinking and working in this direction; are, in fact, creating the "New Movement."

The most radical work yet published on this subject, the work which may be said to be the forerunner of the "New Movement," is "Position and Action in Singing," by Edmund J. Myer.

In closing it is well to repeat that this "New Movement" is the revival, the resurrection of the teachings of the old Italian school, but made doubly valuable because the why, the wherefore are now understood from a scientific standpoint.

MAY LUCIA SILVA.

Savannah, Ga.

#### Doria Devine Pupils.

Miss Louise Gehle, contralto, sang at a reception given at Mount Vernon to the Rev. Owen Lovejoy, of Chicago, last Monday evening, and won much favorable comment for her voice and her method of using it. The Presbyterian Church choir also took part, and Miss Augusta Gehle, the solo soprano, was heard in varied selections to unusually good advantage.

#### Townsend H. Fellows' Agency.

In his efforts to conduct the right kind of a bureau for the registration of singers looking for church engagements, and in the interest of organists and music committees looking for church singers, Townsend H. Fellows has asked and received the co-operation of all the leading organists and church committees in New York city. Singers, therefore, who are anxious to secure positions in the leading churches of New York city and surrounding towns are now busily engaged in enrolling their names upon the books of this agency. The offices are continually filled, not only with singers, but also with organists, who are looking for permanent church work. He is registering people from all over the country, and receiving applications daily from cities as far West as San Francisco, and as far South as Mexico.

Mr. Fellows has found it necessary in order to attend to his greatly increased business to augment his force at the office, and has put a traveling man in the person of C. L. Sniffen for his many concert attractions.

There have been an unusual number of changes in the different churches this year, and in consequence a great demand for singers to fill the different vacant positions.

As Mr. Fellows is a singer himself in one of the principal churches in the city, and is thoroughly conversant with church methods and requirements, he is able to judge of the capabilities of a singer in this direction, and is more capable of placing the right singer in the right place.

Mr. Fellows is now making arrangements for next year's advertising and work in the concert line. All singers who are looking for an energetic manager, who wish to make arrangements for next year's work, should see Mr. Fellows at once, as he does not care to arrange with anyone after the season begins.

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**About Musical People.**

C. O. Breach has located in Boise City, Idaho, where he will organize an orchestra, of which he will be director. A temporary organization has been effected. Mr. Breach is a violinist and capital director. The members now enrolled are: C. O. Breach, director; C. E. Chrisman, second violin; George J. Lewis, flute; Ed. Phelps, cornet; Dr. Scheistad, viola; R. Dickinson, bass viol; Mr. Jeffers, trombone; Charlie Chrisman, piano.

The intermission music at the Philharmonic, Newport, R. I., March 16, was the first movement, allegro con brio, from the Symphony No. 3, in E flat major, "Eroica," op. 55, by Ludwig van Beethoven, played, as arranged for piano four hands, by Mrs. T. W. Freeborne and A. G. Langley.

The piano pupils of A. R. Norton gave an enjoyable recital at New Castle, Pa.

Thomas H. Jenkins has been selected to conduct the new double quartet recently organized at Trinity M. E. Church, Youngstown, Ohio.

An organ recital was given in the Presbyterian Church Palmyra, N. Y., by Mrs. Brigham, assisted by Mrs. Lee and Miss Myra Smith, on March 21.

Mrs. F. W. Hewitt and pupils gave a musicale at the residence of Mildred Graveline, Granville, N. Y.

Miss Kate Hume and Oscar Gareissen, of Galveston; Miss Bennett, of Fort Worth; Miss Stella Root, Miss Brinsmade, Aldridge Kidd, Mr. Savage, Mrs. Gibbons and Mr. Tilford took part in a musical in Houston, Tex.

The Wednesday Musical Club, of Tiffin, Ohio, was entertained by Miss Hershiser.

C. W. Weeks, of Ottawa, Ill., is secretary of the State Music Teachers' Association.

The pupils of Mrs. Emil Schmied, assisted by Mrs. Robert Knebel, gave a musical at the Pilgrim Congregational Church, Duluth, Minn.

Thuel Burnham, a talented young pianist of Vinton, gave a recital in Cedar Rapids recently. Mr. Burnham is a very young man, just barely in his twenties, and has studied entirely in his own country. He began his musical studies with Mrs. J. O. Baxter, of Cedar Rapids, and for the last three years has been in New York, under William Mason.

A program was rendered in a skillful and artistic manner by the pupils of Misses Johnson, Caspari and Potter at Peace Institute, Raleigh, N. C.

Victoria, Tex., has a musical club.

The Matinee Musical Club, of Fishkill Landing, N. Y., has just given an interesting entertainment.

A new musical organization, having for its principal object the rendition of operas, has been organized in Austin, Tex. The active membership is limited to forty, and voices will be selected with a view to their fitness and usefulness.

Two piano recitals have been given by pupils of H. J. F. Mayer, at the Iris Club, Lancaster, Pa.

The choir of Trinity M. E. Church, Youngstown, Ohio, is: First soprano, Miss Henrietta Clawson; mezzo soprano, Mrs. Maggie Fleet; alto, Mrs. S. H. Lightner; contralto, Miss Mary Ford; first tenor, Mr. Jenkins; second tenor, Allan Lightner; baritone, William Price; bass, Harold I. Stitt.

The Almont Unity Club, of Lapeer, Mich., met at the residence of Mrs. H. S. Bush. Those taking part were Miss Cochrane, Prof. J. B. Nicholson, Miss Mary Bishop, C. B. Kidder, Miss Lee, Jennie Bishop, Miss Hamilton, Miss Peasley.

Howard Derby, George Correll, Howard Harper and Edward Harper have formed the Curfew Club Quartet in Scranton, Pa., and have secured the services of Prof. Thomas Kerr as instructor.

The primary and intermediate music classes of Horace Clark, Jr., held an informal musicale at his studio in San Antonio, Tex.

Miss Maie Woodward and her pupils in music gave a concert at the residence of George W. Woodward, on Cleveland street, Durham, N. C.

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Miss Stevenson, Andre Anderson, Mrs. Maude Peters Ducker, Miss Lacara, Miss Wethers, Mr. Osborn, Miss Kennedy, Miss Marie Withers, Carrie Smith, Effie Boyd, Lucille Spencer, Annie Hardgrave and Minnie Mehaffey took part in a musicale at Fort Worth, Tex.

The faculty of the Birmingham (Ala.) Conservatory of Music is composed of Benjamin Guckenberger, piano; Miss Edna Gockel, first assistant pianist; Miss Cleo Glover, assistant piano instructress; Mrs. B. Guckenberger, voice; violin department, John Calman.

Miss Alice Smith has organized a class in voice culture in Middlesborough, Ky.

The first of three organ recitals has just been given at the First Presbyterian Church, Newburgh, N. Y., by Mrs. William C. Belknap, the accomplished organist of that church.

The opera "Gondoliers" is to be given with local talent in Saginaw, Mich., under the direction of Prof. J. C. Cummings and Mme. Inez Parmater.

Miss Elizabeth Flinn, Mrs. Otto M. Harter and Mrs. J. R. Miller were the soloists at Mrs. Tedford's recital in Norwalk, Ohio.

The Cecilian Club, of Laredo, Tex., was entertained by Mrs. J. R. Moore at her home on West Farragut street. The composers discussed were Mendelssohn and De Koven. Mrs. H. M. Taylor prepared the questions.

The Goshen (N. Y.) Vocal Society is arranging to open a "conservatory of music" early in April, for a course of ten weeks. Robert Bruce Clark is the musical director.

The Apollo Club, of Montclair, N. J., will shortly produce the "Chimes of Normandy," with the following soloists: Alex Hutchinson, Raymond W. Smith, Marshall O. Leighton, Robert H. Stanley, Franklin Smith, John N. Solomons, Fred W. Colton, Mrs. Beatrice Fine, Mrs. Henry R. Wilson, Miss Grace Hewitt, Miss Carolyn Atlee, Mrs. Dr. J. A. Allis and Miss Villa Howe. The chorus will be: Mrs. Allis, Miss Berger, Miss Cumming, Mrs. Chinn, Miss Hewitt, Miss Johnson, Miss Leskom, Mrs. Logie, Mrs. Wilson, Miss Woodbury, Miss Baker, Miss Drysdale, Miss Howe, Mrs. Hartshorne, Mrs. F. Smith, Mrs. Stanley, Miss Worcester and the Misses Tuttle; Dudley Van Antwerp, Fred W. Colton, L. L. Chinn, James Grieg, Rossiter Howard, Charles Miller, John N. Solomons, Harold P. Brown, Clifford Cairns, John Hartshorne, Frank H. Presby, William Logie, Fred Vreeland.

Carl D. Herdman, a Bowling Green, Ky., musician of prominence, has just written two songs, which his friends are predicting will bring him fame.

Mrs. Worthington's music pupils gave a musicale at Mt. Pleasant, Ia.

The Misses Turner, teachers of mandolin and guitar music in Gallatin, Mo., will give a public recital.

The fiftieth birthday anniversary of Jacob Helfrich, the choir leader of St. Mary's Church, York, Pa., was celebrated March 16 at Mr. Helfrich's residence, 812 South George street, by his family, friends and the choir.

Miss Lena Vanderhook gave a recital before a number of invited friends in Prof. C. H. Palmer's studio, Sault Ste. Marie, Mich.

A large number gathered at the home of Mrs. M. V. W. Smith, East Aurora, N. Y., for a musicale given under the direction of the music committee of the Woman's Club. Mrs. Cushman and Mrs. Smith were assisted by Mrs. John Colt and Mr. Cushman, also Mrs. Evelyn Choate and Miss Elizabeth Hoffman, of Buffalo.

Miss Olive Miller has charge of the music school at Elgin, Ga.

Prof. Gwyllim Davies has issued invitations for the third annual piano recital by his pupils, to take place at the Emanuel Baptist Church, Slocum street, Edwardsville, Pa.

An informal recital by the pupils of Miss Julia Sampson was given at Gallatin, Mo.

The Rommel Musical Club met at the residence of Capt. and Mrs. Beckwith, Mt. Pleasant, Ia., their daughter.

Miss Emily, being one of Mt. Pleasant's most accomplished musicians.

The third concert by the Treble Clef Club, in Leavenworth, Kan., was given in the Congregational Church under the direction of Mrs. Jean Whitcomb Fenn, who deserves a great deal of credit for the excellent training she has given the soloists and choruses. The Treble Clef Club is an organization of twenty young women, whose purpose is to study music.

The Monday Musical Club was entertained by Miss May Fracker at her pleasant home on South Fifth street, Steubenville, Ohio.

A piano recital was given this afternoon by Miss Staaf and some of her pupils, at her home on South Main street, Middletown, Ohio. Mrs. Harry Wilson was one of the soloists.

The first of a series of recitals by the music class of Miss Evelyn E. Brooks was given at the home of Miss Brooks, on State street, Lowell, N. Y.

The Caradoc Society, of New Castle, Pa., will hold a mammoth Eisteddfod on Monday, July 31. The chief prize will be for mixed chorus, "O great is the depth," Mendelssohn, D. O. Evans' edition, \$500 and gold medal; glee, mixed chorus, "Song of the Vikings," Fanning, D. O. Evans' edition, \$200 and gold medal, and male chorus, "The Pilgrims," Dr. Parry, \$300 and gold medal. The balance of the program will be announced later.

The Beaumont orchestra held its first meeting at the residence of Mrs. F. A. Hyatt, on Calder avenue, Houston, Tex., last night and elected Professor Ott leader. Membership of the orchestra is as follows: Misses Maggie Cooper, Claire McClure, Atilla Levy, violins; Mrs. F. A. Hyatt and Miss Sadie Bacon, pianos; Mrs. Ott, clarinet; Professor Ott, first violin; Messrs. Hirschfeld and Weber, violins; Dr. Huston, cornet; Messrs. Fowler, flute; Peterson, French horn; Fisher, clarinet, and Clarence Ott, viola.

Frank N. Kelly, of Wallingford, Conn., has been selected by the program committee of the Connecticut State Music Teachers' Association as one of the soloists for the song recital to be given May 16.

The pupils of Mrs. Ida Eyttinge will give a recital at the W. C. A. Auditorium, Dayton, Ohio.

The Broadmoor Musical Club met Tuesday evening at the home of Mrs. Thomas H. Edsall, Colorado Springs, Col. The club is under the leadership of Professor Parsons. Mrs. Partridge, Mrs. Chisholm and Mrs. Brownell were the soloists.

The spring recitals of the Conservatory of Music, Ottumwa, Ill., occurred last week at the Conservatory.

The violin and piano recital given in Dunkirk, N. Y., by the pupils of Miss Laura Fairchild and Miss Jeannette Montgomery was a very successful affair.

Miss Emmons, of Albert Lea, Minn., assisted Mrs. Whitcomb, of Northwood, at a recent musicale.

Professor Gruber, of the Southwest Conservatory of Music, gave his fifth lecture-recital at the high school auditorium, Joplin, Mo.

**Miss Rebecca Wilder Holmes.**

Miss Rebecca Wilder Holmes, a young and decidedly brilliant violinist, a pupil of Joachim, is winning distinction. She has a good technic, and plays with correct expression. She is attracting much attention this year wherever she appears.

**Mlle. Carroll-Badham.**

Mlle. Carroll-Badham has been one of the busy singers of New York this season, and her success, both financial and artistic, has been gratifying. Her specialty, French songs, is a fascinating one, and has made her prominent in musical circles. Besides filling concert and musicale engagements, Mlle. Carroll-Badham is busy with a large class of pupils.

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CINCINNATI, March 18, 1890.

THE last chamber concert by the Marien String Quartet in the Odeon on Wednesday evening, March 15, was, perhaps, the best of the series of three. The quartet played together with unctuous and spirit; and the ensemble was of the best.

The numbers were as follows: Haydn Quartet, F major; Volkmann, G minor, and the quintet in A major, by Dvorák, for piano, two violins, viola and 'cello. The piano part in the latter was taken by Romeo Gorno. Mr. Gorno played it with clear understanding, fine sense of rhythm, and correct appreciation of values. He was not too prominent, and emphasized sufficiently when he took the lead. He succeeded in imparting color and warmth to his interpretation.

The Volkmann Quartet is thoroughly enjoyable, because it is so well worked out in its themes. Beautifully sustained was the melody in the andante. But the quartet of Papa Haydn still appealed strongest to the sense of the beautiful and regular in music. With the exception that some of the intonations were not sure in the beginning, the quartet was interpreted with geniality. Especially satisfactory—with poetic design—was given the andante, in which the 'cello of Lino Mattioli asserted purity and depth of tone. The first violin of José Marien maintained a noble leadership.

\* \* \*

The last of the popular concerts at the Hotel Alms by a select number of the Symphony Orchestra, under direction of Frank Van der Stucken, Thursday evening last, offered the following bright and crisp program:

Overture, Leichte Cavalerie.....Suppe  
Waltz, Gestechen aus Dien Wiener Wald.....Strauss  
Au Village.....Gillet  
Lieberseidchen.....Taubert  
Variations on a German Folksong.....Ochs  
Ball Scenes, Charlotte Corday.....Benoit  
Serenade de Pierrot.....Gillet  
Aria, Boccaccio.....Suppe  
Waltz Morgenblatter.....Strauss  
La Czarine.....Ganne

The variations on a German folksong were cleverly done. Bagatelles of a pleasing type were the two numbers by Gillet. The orchestra played with swing and precision.

\* \* \*

At the last meeting of the Saengerfest Executive Board, held this week, President Bettman appointed the following committee on reception, to be amplified from outside ranks ad libitum: George F. Dieterle, Julius Pfleger, Louis Huedepohl, Conrad Krager, John Hoffmann, William C. Schuler.

Subscriptions up to date amount to \$35,000, with \$3,000 in sight, making a total of \$38,000.

The music committee reported arrangements made for the children's chorus at the Friday afternoon concert. The numbers to be sung by the children are two—"Our Country's Flag," words by J. B. Peasler, music by Joseph Surdo, and the children's cantata, "Faries' Festival," by Seymour Smith.

A press committee has been organized for the entertainment of visiting members of the press during the Saenger-

fest. T. J. Carew is chairman of this committee. The visiting members of the press, who have the proper credentials, will be quartered at the hotels free of cost, and a fund of considerable dimensions will be raised for their entertainment.

To the press, John Goetz, Jr., as we knew him, his memorial was adopted unanimously on the late John Goetz, Jr.:

"While we bow in a true Christian spirit to the divine will, which in the death of John Goetz, Jr., caused this community, and the press in particular, deep sorrow, we cannot but deplore the loss so great, and voice the sentiments which his death has awakened.

To the press, John Goetz, Jr., as we know him, his noble character, his sterling integrity, his devotion to his family, his unfaltering loyalty to his associates and friends, his unstinted benevolence, will always be a guide to direct us rightly in all that is honorable and ennobling in public or private life and a constant beacon illuminating with never varying brilliancy the path of true charity and good citizenship. He was our friend."

\* \* \*

Some discontent is brewing in the local Musicians' Protective Association against the course pursued by the Saengerfest board—or rather its music committee. It appears the latter have divided the orchestra for the fest between Cincinnati and Chicago musicians. The Cincinnati Symphony Orchestra will be represented by fifty-three men, and the balance will be from the Theodore Thomas orchestra. The Cincinnati Union insists that all the musicians ought to be taken from this city. The music committee, on the other hand, holds the ground that it must primarily look to the artistic success of the fest. The union is expected to take action in the matter on Tuesday next. Meanwhile the Festival Orchestra will be composed beyond the shadow of a doubt both of Chicago and Cincinnati musicians.

\* \* \*

Miss Cora Mae Henry, one of the most talented pupils of the Chevalier Pier A. Tirindelli, appeared in a violin recital at the Conservatory of Music on Friday evening, March 17. She was assisted by Miss Kathryn Underwood, piano, a pupil of Frederic Shailer Evans, in the following program:

Seventh Concerto.....Ch. de Beriot  
Romance.....Beethoven  
Dreams.....Wagner  
Danse Hongroise.....Brahms-Joschin  
Piano Concerto, C minor, op. 18s.....Raff  
First movement.....Orchestral part on second piano.  
Fantasia Appassionata.....Vieuxtemps

Miss Henry's playing was quite matured for one so young, showing a fine sense of rhythm and decided temperament. That she has the faculty of energy and warmth she proved by her playing of the "Fantasia Appassionata" of Vieuxtemps.

Miss Underwood is decidedly talented. She played with rhythmical clearness and an understanding that betokens for her a future. There is soul back of her playing.

\* \* \*

Alberto Jonás, the Spanish pianist, made his first appearance in this city this afternoon, before the Ladies' Musical Club, in the following program:

Sonata, op. 111.....L. van Beethoven  
Ballade, G minor.....Chopin  
Etude, op. 10, No. 4.....Chopin  
Prelude in D minor.....Chopin  
Caprice on the ballet airs of Glück's Alceste.....Saint-Saëns  
Prelude and Fugue in E minor.....Mendelssohn  
Etude (in thirds).....A. Foote  
Northern Dances, op. 12.....A. Jonás  
No. 1, 2, 3.....  
La Poule (The Hen).....Rameau  
Etude, op. 24, No. 1.....Moszkowski

He left a decided impression of his value as an artist—playing with vigor and delicacy as well. He seems to have a combination of the Spanish warmth with the robustness of the German school.

Max Heinrich will give a song recital on the afternoon of April 16 in the Grand Opera House.

MARCH 23, 1890.  
Albino Gorno, of the College of Music, presented his pupils in two recitals at the Odeon, Monday evening, March 20, and Thursday evening, March 23.

At the first recital, the program was as follows:

Piano Duet, Homage to Händel.....Moscheles  
Miss Emma Beiser and Adolph Stadermann  
Piano Duet, First Movement from Suite in E flat major.....Rheinhold  
Mrs. Grace K. Pfaffin and Mrs. Hattie Hon.  
Piano Duet, Gavotte in D major.....Pirani  
Adolph Stadermann and Miss Emma Beiser  
Piano Solo—  
The First Meeting (transcription).....Grieg  
Scherzo in E minor.....Mendelssohn  
Miss Retta Shroder  
Piano Duet, Vorspiel, Parsifal.....Wagner  
(Arranged by Humperdinck)  
Miss Mary Venable and Miss Retta Shroder  
Cello Solo, First Movement from Concerto in D minor.....Lalo  
Charles K. Sayre  
Piano Solo, Larghetto and Allegro from Concerto in C minor....Raff  
Miss Adele Westfield.  
(With second piano accompaniment)  
Vocal Solo—  
Aria, O My Son, from The Prophet.....Meyerbeer  
Open Thy Blue Eyes.....Massenet  
Mrs. Brooke Bensberg  
Piano Solo, Krakowiak.....Chopin  
Miss Martha Frank.  
(With second piano accompaniment)

Mr. Gorno's pupils have certain characteristics by means of which they may be easily recognized. They have acquired a soft, velvety touch. In this respect Mr. Gorno has the rare faculty of reproducing in them the characteristics of his own style of playing, without impairing their individuality. Miss Adele Westfield gave particular evidence of this touch in the Larghetto of the Raff number. The notes seemed to drop from her fingers like liquid pearls. She has an indubitable poetic vein.

Miss Martha Frank's playing was recognized by a considerable degree of maturity as well as intellectual grasp. Miss Beiser, too, is talented and played with rhythmical clearness. Miss Retta Shroder is refined and delicate in her touch. Technical and musical development was shown by Charles K. Sayre, 'cello, a pupil of Luis Mattioli. Mrs. Bensberg, mezzo soprano, has a wide range and her lower notes are well rounded. One of the most enjoyable numbers of the evening was the "Parsifal" duet number, played with discernment by Miss Mary Venable and Miss Retta Shroder, Mr. Stadermann filling in the organ parts acceptably. The latter showed himself a progressive student in the duet with Miss Beiser.

The second recital, on Thursday evening, March 23, presented the following program:

Piano Solo, Prelude from English Suite in A minor.....Bach  
Miss Genevieve Seymour Lincoln  
Piano Solo, Largo from Sonata in D major, op. 3.....Beethoven  
Miss Gwendolyn Clark  
Piano, Violin and 'Cello, Andante and Scherzo from Trio in D major.....Mendelssohn  
Miss Lena Laubach, piano; George Smith, violin; Charles K. Sayre, 'cello  
Piano Solo, First Movement from Concerto in B flat minor.....Scharwenka  
Miss Mary Fromeyer  
Piano and 'Cello, First Movement from Sonata in C minor.....Saint-Saëns  
Miss Genevieve Seymour Lincoln, piano; Miss Clara Stephenson, 'cello  
Piano Solo—  
Nocturne in C sharp minor.....Chopin  
Magic Fire Scene from Valkyrie.....Wagner-Brasslin  
Miss Helen M. Corbin  
Piano Solo, Concertstücke (Algeria).....Chaminade  
Miss Gwendolyn Clark  
(With second piano accompaniment)  
Vocal Solo—  
Waldesgespräch.....Schumann  
Serenade, Don Juan.....Tschaikowsky  
S. William Brady  
Piano Solo, Scherzo-Caprice.....Pierné  
Miss Corneille Overstreet  
(With second piano accompaniment)

It was to be regretted that one of the most advanced

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pupils of Mr. Gorno, Miss Genevieve Lincoln, could not appear on account of sickness.

Miss Helen M. Corbin is one of the most talented. She has both delicacy and strength in her make-up in the proper portion. Her poetic vein was amply shown in the Chopin Nocturne. But when it comes to the poetic as a type of playing, Miss Gwendolyn Clark has it. She is possessed of a deep musical nature. This she proved in the Beethoven Largo. To give it so much of the true Beethoven character was highly creditable. Miss Overstreet is developing, not only from a technical, but a musical standpoint. Miss Fromeyer has acquired a virile touch, and is gaining in self-control. Mr. Brady, a pupil of Mr. Mattioli, has a musical voice, but it requires a good deal of filling out and strengthening. His method is certainly of the best. One of the most enjoyable numbers was the andante and scherzo from the Mendelssohn Trio. Miss Laubach played creditably and the ensemble was really good.

\* \* \*

Signorina Tecla Vigna presented her pupils in a recital on Saturday evening, March 18, at the music rooms of the John Church Company. The program was as follows:

Ambassadors' Chorus, from *Rienzi*.....Wagner  
Chorus of women's voices.

Zauberlied.....Meyer-Heimund  
Deine Blauen Augen.....Bohm

Night Song.....Harris  
Absence.....Allitsen

Blind Cupid.....Lehman

Ritournelle.....Chaminade  
Ich Will Meine Seele Tauchen.....Raif

Ich Liebe Dich.....Foerster

Miss Olga Herrmann.

Aus Deine Augen.....Ries  
He the Noblest.....Schumann

Spinning.....Cowen  
Thy Beaming Eyes.....MacDowell

Havanaise Song.....Grehg

Miss Agnes Hart.

Aria from *Freischütz*.....Weber  
Miss Imigard Bicker.

Thou Great, Migh'y Sea.....Delibes

Sultana Song.....Bemberg

Dein.....Bohm

Aria from *Le Cid*.....Massenet

Duet from *Aida*.....Verdi

Miss Belma Samelson and Miss Martha Henry.

The pupils gave evidence of correct methods and conscientious training. Several were developed in the line of dramatic expression. Miss Herrmann has a dramatic mezzo-soprano voice of fine musical quality, which is one of decided promise.

The last Symphony concert of the season to-night offered the following program.

Prelude, *Lohengrin*.....Wagner

Prelude, *Die Meistersinger*.....Wagner

Monologue of Hans Sachs.....Wagner

Wie duftet doch der Flieder, from *Meistersinger*.....Wagner

The Two Grenadiers.....Schumann

(Instrumentation by F. Van der Stucken.)

Mr. Ffrangcon-Davies.

Tone Poem, Death and Transfiguration.....Strauss

Prologue, *Pagliacci*.....Leoncavallo

Mr. Ffrangcon-Davies.

Waltz of the Sylphs.....Berlioz

Minuet of the Will-o'-the-Wisps.....Berlioz

Hungarian March.....Berlioz

From *La Damnation de Faust*.

Mr. Davies was somewhat hoarse from the effects of a cold, but his art was as convincing as ever—and both in "The Two Grenadiers" and the Prologue to "Pagliacci," his dramatic intensity reached a climax. As an encore he sang an old English song, "Love Leads to Battle," by Buocini.

The orchestra, under Mr. Van der Stucken's direction, was in fine form, playing with spirit and precision. The Strauss Tone Poem was a novelty and was given a well contrasted reading—with good effects in the shading. Delicately given was the "Waltz of the Sylphs."

Mr. Van der Stucken leaves to-morrow for New York.

whence he sails next week for Europe, to be absent two months. He will return in time to participate in the proceedings of the national convention of the Music Teachers' Association.

J. A. HOMAN.

#### New England News.

JAMES A. BAIN, organist and director of music at the High Street Church, Pittsfield, Me., was assisted by Fred A. Given, violinist, at a recent service.

Miss Emma Mulqueen, of Burlington, Vt., sang at a concert in Bennington.

The Elizabeth H. Whittier Club gave a musical in Y. M. C. A. Hall, Amesbury, Mass., under the direction of Miss Elizabeth Hume.

A. M. Swinerton, of Danvers, is a member of the Royal Banjo, Mandolin and Guitar Club, of Salem, of which the well-known musician Charles P. Winchester is director.

The Sockalexis Concert Company, of Old Town, Me., which has been touring Maine during the past forty-seven weeks, closed its season's work in that city.

The fifth of a series of vocal and instrumental recitals was given in Edward Everett Adams' studio in Odd Fellows' Temple, Lowell, Mass.

The last of a series of concerts which opened in the First Church, New Britain, Conn., a few months ago, under the direction of Organist Edward F. Laubin, has just taken place. Mr. Laubin was assisted by the church choir and an auxiliary chorus. The soloists were Mrs. Gertrude W. Hall, soprano; Miss Georgia Whittaker, contralto; M. D. Stanley, tenor, and A. S. Parsons, bass, while Miss Bernice Atkins presided at the piano and S. Clarke Lord, of Hartford, at the organ.

A recital by piano pupils of Miss Ada M. M. Fernald was given at her home, 135 Pine street, Springfield, Mass.

A successful concert was given in the school room of the Yellow Meeting House, Dracut Centre, Mass., with the following soloists: Mr. Hounsell, H. Webster, Miss B. Marshall, Miss F. Miller, Miss E. Marshall, Cyrus Johnson, Mrs. W. K. Hollowell and Charles de la Ronde.

Those who took part in the program of the Holdsworth concert, which was given at the Passaic Club, in Providence, R. I., for the benefit of the General Hospital, were Rolf de Brandt-Rantza, Miss Martha Wettengel, Miss Emma von Pilat, Mrs. Louise Scherhey, Mrs. Daise von Ramdohr-Nimes, Dr. Otto Jacob, Miss Joella Holdsworth.

Walter E. Loud, violinist, of Quincy, Mass., played at the organ recital given at the Union Congregational Church, Weymouth.

Walter H. Carter, organist at St. Luke's Cathedral, Portland, Me., gave an organ recital at the cathedral last week.

The Chicopee Falls (Mass.) Methodist Church quartet, composed of George Briggs, tenor; Miss Mabel Kelsey, soprano; Mrs. Mabel Hutchins, contralto, and A. P. Pomeroy, bass, were assisted by a quintet from the Philharmonic Orchestra of Springfield, consisting of F. P. Nutting, first violin; E. L. Davis, second violin; C. L. Hoyt, clarinet; A. F. Jacobs, contrabass; M. H. Sumner, cornet; W. G. Chamberlain, baritone; G. H. Norton, tenor, and G. H. Van Norman, bass, at a recent concert.

The committee of the Worcester (Mass.) Main Street Church has engaged Charles Stanley Pratt as organist. Mr. Pratt has recently opened a studio in the Day Building, and intends to make Worcester his home in the future.

The ninth free organ recital has been given at the First Church, Northampton, Mass., by Ralph L. Baldwin, assisted by William T. Cox, bass.

Lewiston, Me., congratulates itself upon a complete production of Alfred R. Gaul's sacred cantata, "The Holy City," with a chorus choir of thirty voices and a fine array of local soloists, which has just been given under the direction of Edwin L. Goss, choirmaster at the Main Street Free Baptist Church. The following is the complete list of the soloists as they appeared: Mrs. Helen N. Sleeper, soprano; Miss Carrie E. Miller, contralto; G. L. Parker,

tenor; Edwin L. Goss, bass; A. L. Winslow, bass. The Carol Quartet, Miss Harriette A. Moody, first soprano; Mrs. Florence C. Nevins, second soprano; Miss Lucy M. Lane, first alto; Mrs. Minnie G. Litchfield, second alto, and Seldon T. Crafts, accompanist.

The choir changes in the Manchester, N. H., churches this year will take effect the first Sunday in April. At the Hanover Street Church, O. R. Gilbert, who for some time past has been singing with the First Baptist quartet, will replace Charles S. Cooke, the temporarily appointed tenor. There will be several changes at the First Unitarian Church. It is understood that F. W. Batchelder will preside at the organ during the coming year. At the Universalist Church it is reported that the music will be furnished by a quartet. For the past year Mrs. Zilla McQuesten Waters has been soloist, leading the congregational singing. It is quite possible that there may be some change in the quartet now singing at the Franklin Street Church. The system of music at the Free Baptist Church will probably remain as it is. The music is furnished by a chorus under the direction of George L. Stearns, organist. At St. Paul's M. E. Church the music will be furnished during the ensuing year by the chorus choir. John Robinson will be chorister, with Arthur S. Hood organist. The music at Grace Episcopal Church will be in charge of Harry C. Whittemore, choirmaster and organist, with Mr. Reed assistant. Eugene F. Clough will lead the congregational singing at the Merrimack Street Baptist Church.

A successful recital was given at the academy in Hadley, Mass., with the following soloists: Miss Cook, Mr. Bell, Mr. Hawkes, Miss Whalen, Miss Tuttle, Miss Pelissier, Miss Kingsley, Miss Elizabeth Clark, Miss Lane, Miss Bates, Miss Russell and Miss Dickinson.

The Parlor Musical Society gave a Mendelssohn entertainment of the Universalist Church, Belfast, Me.

Misses Dinsmore, Johnson and Littlefield gave a recital in Odd Fellows' Hall, Belfast, Me.

#### John Hermann Loud's Recital.

John Hermann Loud, the organist, gave a recital the evening of March 15 in Union Church, Weymouth, Mass., and played compositions by Gustav Merkel, Nicolas J. Lemmons, Aloys Claussmann, Richard Wagner, George Frederick Händel, Philipp Wolfrum and F. de la Tombe. He was assisted by D. M. Babcock, basso; Mrs. Helen C. Furbay, soprano; Walter E. Loud, violinist, and Howard M. Dow, accompanist.

#### Shannah Cumming.

This admired soprano has made many appearances in concerts this season, and still has a string of engagements. She will sing in "The Messiah" in Montreal, March 31; in a song recital in Scranton, Pa., April 3; in Danville, N. Y., April 4; in New York, April 6; in "The Creation" in Providence, April 11; in "Hymn of Praise" in Ottawa, April 13; in "Gallia" in Potsdam, N. Y., April 14; in a concert in Newark, N. J., April 20, and in "The Battle of the Huns" in Northampton, Mass., May 10. Besides these, she has a number of other minor engagements.

#### Edith J. Miller.

Miss Edith J. Miller recently sang in Montreal with much success, as the following notices attest:

Miss Edith J. Miller, who supported Lady Hallé, possesses a rich contralto voice of great warmth and beauty of tone. There is considerable promise in her method, and something delightfully fresh and wholesome in the emotional depth she put into her songs. She is also versatile, and sang in French, German and English, and an Irish ballad, all with appropriate accent and style. The numbers in which she was best were "Im Herbst," by Franz, and Tosti's "Spring," both of which were really charming.—Montreal Daily Star, March 7.

Miss Miller is the possessor of a contralto voice—sweet and true in its upper register, while the lower notes are full and rich. She was particularly happy in a passionate, plaintive little melody by Franz, and "The Little Dutchman," one of Brahms' charmingly melodic songs, and in the beautiful Irish ballad, "Kathleen Ma-vourneen," which she gave as an encore.—Montreal Gazette.

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## Music in Leipsic.

ROSENTHAL GÄSS, 12,  
LEIPSIC, March 1, 1899.

HERE has been quite a lull in musical matters here, there being very few concerts of importance outside of the Philharmonic and Liszt Verein, and as the manufactured enthusiasm for Siegfried Wagner's "Bärenhäuter" has quite died out after the third performance of the opera, I welcomed the concert of Mary Münchhoff, who is an American girl now residing in Berlin.

Having studied in Paris with Marchesi, I was quite prepared to find Miss Münchhoff possessed of voice culture in the strictest sense of the term, but I was not prepared for such fine musical sense and insight which she displayed in the opening aria from "Figaro," and later in songs of Schumann, Rubinstein and Saint-Saëns. A beautiful voice, which is never forced (and according to some Germans is construed as a lack of temperament, for this last means yelling to sensitive ears outside of Germany), coupled with perfect intonation, a very smooth legato, and a very brilliant staccato make up a satisfying number of qualities.

Strangely enough, when the French and Italian selections were arrived at Miss Münchhoff seemed to have a much larger volume, and it seemed to me that here again the unsingable nature of the German language was once more in evidence, for it demands direct singing from the chest, in order to reach that "beery leidenschaft" so dear to the Fatherland.

George Wille, of the Gewandhaus orchestra, played a number of solo pieces for violoncello, including a concerto by Goltermann, who recently died at Frankfort. Wille has a big technic and tone, as well as a very sure memory. His playing is always a pleasure, but on this occasion Popper's "Spinnlied" was so delicate and taken in such a tempo that it brought him to the platform many times.

Otto Bäke, of Berlin, played the varying accompaniment in a very efficient manner, and not cut and dried, which is a feature among some of the so-called accompanists here. Miss Münchhoff should come again and repeat her first success in Leipsic, for she can rest assured of a warm welcome, if not from the American colony (of which I counted exactly five), certainly from the musical element.

\* \* \*

Glenn Dillard Gunn, from Evansville, Ind., paid me a short visit this afternoon, and played the Rubinstein D minor Concerto for me, in which he displayed a finely finished and ample technic, a musical and strong tone, and artistic temperament. Mr. Gunn has assisted Teichmüller of the conservatory in his pedagogic duties for the past two years, and intends returning to the United States in the autumn, where his future career as a pianist will be watched with interest. He deserves success, and I think he is going to get it.

\* \* \*

Another American girl invaded the sacred precincts of Leipsic, at the fourteenth Wiederstein concert, and created much enthusiasm. Augusta Cottlow, of Chicago, a pianist of more than average natural endowment, played Grieg's Concerto for piano and orchestra with a finish and ripeness hardly to be expected in one of her years. A fine singing touch, technic, tone, and what is a rarity nowadays, a very carrying and round "piano" in legato, characterize her playing.

Otto Floersheim's Preludes, of which Miss Cottlow played four, are remarkable for unique harmonies and delicate construction. They are short and more adapted for use in a small hall, as many of the fine tone gradations were lost in the big Albert Hall, where the acoustics are none of the best. Chopin's Nocturne in F sharp minor was played with repose, and finally Liszt's Polonaise in E with sustained power and dignity, bringing the pianist much hearty applause, and responding with Raff's "Fileuse" as an encore. Miss Cottlow has achieved a final and pro-

nounced success in this critical Athens of music, and can well be satisfied with the same.

\* \* \*

Fritz von Bose, pianist, assisted by the Meiningen String Quartet, gave a very interesting evening of Kammermusik at the Kaufhaus on Monday. There have been many organizations of the above character in Leipsic during the past three years, but not one of them produced such a beautiful and even tonal result than this one. Bram Elderling, the first violin, and Piening, the violoncellist, are players of the first rank, and the amount of glow they infused into the performance of Beethoven's op. 74 was something to be imitated with profit by the Gewandhaus party, where the four players have ideas quite at variance with one another, and a really fine ensemble is therefore out of the question.

In the Brahms and Schumann quintets Von Bose's objective style of playing did not at all times fit well with the strings, though his work was very clean and well balanced, holding the piano part down to its proper sphere, and not killing the strings by soloistic display. Schumann suits the pianist better than Brahms, whose work, at least to me, has an interminable length, and in that generous interval are found some "working out" passages which are precious "langweilig." Complex treatment and perfectly rounded form also have human limits, and I see no reason at all for stretching out a phrase to such a length, that all interest and pleasure is lost in following its development.

\* \* \*

The Philharmonic produced the Richard Strauss "Zarathustra" for the first time in Leipsic, and under the personal direction of the composer. If Nietzsche himself went beyond human limits in his works, which can be called great, and at the same time breaking the natural length of finite thought, or of philosophy (?), Strauss has gone still further in his musical setting, in not explaining the impossible. There is a new style of philosophical music, which, according to some thinkers, is just born in this immense mass of sound, for sound is certainly somewhat different from music, as the latter gives direct pleasure in supplying food for reflection, whereas sound only serves to awe one, and acts like a drug on the senses.

This is just what Strauss does in this last composition, for the effect is quite deadening to a musical ear, and granting the wonderful polyphony and orchestral treatment, the work as music is positively ugly in its absolute greatness, or rather bigness. What Strauss calls a "Natur Thema" is founded on the open fifth C-G, with the octave C added. This theme is introduced throughout, and thrown against all kinds of contrary rhythms, which appear among the woodwind and brass, flanked by the string department, where the divisions of the various instruments are again treated "divisi" in themselves. The composer seems to go beyond all bounds in his demands of the orchestral players, particularly the violoncellos and trumpets, who have all but impossible phrases to perform, which cannot sound well, as they cannot be adequately produced. The reception accorded the composer was divided, but hissing a man of such talent as Strauss is not just, particularly when we consider how Siegfried Wagner's "Bärenhäuter" was received.

Henri Marteau was the soloist, and played Bruch's Violin Concerto No. 2 and Saint-Saëns' Rondo Capriccioso in a very satisfactory manner.

\* \* \*

Prof. Martin Krause, the widely known piano pedagogue of Leipsic, gave his 150 "Vortrags Abend" on the 15th inst. The program contained compositions of Bach, Beethoven, Mendelssohn, Chopin, Brahms, Grieg, Sinding, Schumann, and Liszt. Every pupil showed high technical finish, and particularly Messrs. Krah and Rehze, who, with d'Arnal, played the three Liszt etudes. Musically, I enjoyed the playing of the Misses Marshall and Byford, and Mrs. Eilenburg the most, and strangely enough they are all

three from some part of America. Professor Krause can be proud of the success which is meeting his efforts, for a number of the performers, particularly d'Arnal and Krah, are on the right road toward becoming big pianists. A very enjoyable dance and collation followed, in which the "liquid touch" produced a soft and harmonious impression on everyone present, among which I noticed Dr. Carl Reinecke, Richard Hofmann, Capellmeister Panzner, Dr. Zehme, Harry Bert, Dr. Max Burkhardt, Dettlef Schulz, and many other military and civil celebrities.

ALVIN KRANICH.

## Arthur Friedheim.

The latest addition to the faculty of the Chicago Musical College, Arthur Friedheim, scored another success at Indianapolis last week with the Amphiion Club.

Following are some notices of his performance:

The lion's share of the applause was for Arthur Friedheim. Chopin, Liszt and Friedheim were the composers represented by him. As an interpreter of Liszt, Friedheim stands pre-eminent among pianists to-day. Mr. Friedheim possesses a technic that is capable of easily surmounting difficulties. He has a power that is splendid and a gentleness that is tender without being sentimental or weak. His first number of the Chopin group—Etude in A flat—was so quietly begun that one not familiar with it might have thought he was only trying his fingers and the piano, so restfully were the modulations taken and the whole worked out. This was followed by two preludes, one in C and one in G, wherein his skill was extended; and the last of the group was the grand Polonaise in A flat. This majestic composition, with its charging octaves for the left hand, was broad in its conception and treatment, and was played with such irresistible force that the audience was electrified, and there were shouts and such a hand-clapping that the artist returned repeatedly to the platform to bow.

The Paganini Caprice in E, by Liszt, was exquisitely played, while in vivid contrast was the next number, the Sixth Rhapsodie, also by Liszt. In this the pianist showed in the simple octaves which introduce the final theme, a most beautiful tone quality. Throughout this program the octave work was a revelation, and particularly was this true in the Liszt number, tone and technic being rarely so combined. Again the player received an ovation, Liszt again, the "Erlking." The representation of the different voices was wonderful—the father, the child and the Erlking distinctly spoke.

Mr. Friedheim's last selection was his own arrangement of the overture to "Tannhäuser." If ever an orchestral work could be arranged for the piano this one was by far the most satisfactory. At times it seemed as though the pianist had more than ten fingers to assist him, so remarkably were the many parts sustained.—Indianapolis Journal, March 9, 1899.

\* \* \* It was reasonable for any music loving audience to go into ecstasies, as did the gathering last night over such playing as that of Arthur Friedheim, of the Chicago Musical College. The audience remembered his appearance here four years ago at the May festival, and the Amphiion Club was especially fortunate in securing this piano virtuoso as its star attraction. Mr. Friedheim's playing met with the hearty approval of the audience.

Mr. Friedheim made his bow to the audience in a suite of four compositions by Chopin. The virtuoso is particularly fond of that composer, which enables him to put special feeling into his playing of the selections. The Etude in A was simple and pleasing, and Mr. Friedheim displayed his clear touch. The next two selections were Preludes in C and G. In them Mr. Friedheim gave the audience an exhibition of the remarkable proficiency which he has attained in the use of his left hand. In the latter bit of music the fingers on his left are in constant action from start to finish. The Polonaise in A came up to the other selections in execution. Mr. Friedheim's touch is in turn extremely delicate and superbly powerful, as the occasion demands. The applause which followed these numbers persuaded the artist to appear again, and he played another selection from Chopin, a dreamy mazurka, to the delight of the audience.

Liszt is another one of Friedheim's favorite composers. The virtuoso gave a pretty interpretation of his Paganini Caprice in E, and followed it up with the Sixth Rhapsodie, in which the execution was admirable. His wrist is so flexible that he is very successful in shading the various tones. The storm of applause which greeted these two efforts was rewarded when Mr. Friedheim played "Der Erlkoenig," by Schubert-Liszt.

The last number on the program for Mr. Friedheim was the "Tannhäuser" overture, which he played according to his own arrangement. The playing brings out the various melodies strongly, and gives them effective setting by way of harmonic accompaniment. He lays special stress on the "Pilgrims' Chorus" theme, repeating it frequently in various constructions. The audience liked Mr. Friedheim's interpretation of Wagner, and prevailed on him, after prolonged applause, to respond to a third encore, which was a Chopin waltz most gracefully played.—Indianapolis Sentinel, March 9.

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SEND FOR CATALOGUES.



## ENGLISH EXAMINATION QUESTION.

The following official statements concerning the latest developments in the English and Canadian musical examination questions have come this week from the honorary secretary of the Ontario protesting committee:

"Provisional Secretary T. C. Jeffers (Mus. Bac.), of the committee on organization of the proposed Provincial musical examining body, has just issued a circular to the professional musicians of Ontario, calling a general meeting for Easter Monday afternoon and evening, to be held in St. George's Hall. The object of this meeting is the consideration, revision and adoption of constitution and by-laws and otherwise perfecting the organization. The association will be conducted on lines similar to those governing the Incorporated Society of Musicians of England. This association, while granting equal privileges to all candidates independent of any of the musical institutions, will in no wise impose upon the vested rights of these music schools. The movement is receiving the hearty co-operation of the profession."

"The honorary secretary of the Associated Board of the Royal College of Music and Royal Academy of Music, London, England, Samuel Aitken, is still in Canada. In accordance with his announcement in a recent issue of the *Toronto World*, Mr. Aitken has withdrawn from newspaper discussion in connection with the examination controversy. It is understood that he is engaged in the publication of a pamphlet, which will deal with the examination question from the Associated Board's point of view."

The press is certainly being deprived of musical examination discussions this week. But a speech was made on March 21 in the Parliament buildings, Ottawa, a speech in which Sir Wilfred Laurier, Prime Minister of Canada, replied to Sir Charles Tupper, leader of the opposition. This address assuredly had nothing whatever to do with musical examinations, but the Prime Minister's views of the leader of the opposition, his speech and policy, are in many ways so similar to the opinions which musicians in Quebec and Ontario entertain in regard to Samuel Aitken, his letters and his examinations that these musicians might easily adopt Sir Wilfred Laurier's language, and apply it to the honorary secretary of the Associated Board. Indeed, should Canadian musicians ever deem it advisable to issue a pamphlet in reply to Mr. Aitken's forthcoming publication, the honorary secretary of the protesting committee

might quote from this speech, and save himself the trouble of expending time and energy on new made eloquence.

## LORETTA ABBEY.

The golden jubilee of the Loretta Nuns of this continent will be celebrated on June 13, 14 and 15, at Loretta Abbey, Toronto. This will be a very interesting event, and one which will attract persons from all parts of Canada. On the 13th, HighMass will be celebrated in the Abbey's beautiful chapel, which has just been erected. On the 14th Palestrina's Mass will be sung for the first time in Ontario, and in the evening there will be a reception. On the 15th Mass will be held for the deceased pupils of the Abbey, and in the evening a grand concert will take place

MAY HAMILTON.

\* \* \*

## CANADIAN CORRESPONDENCE.

MONTRÉAL.

MONTREAL, March 22, 1899.

By its studied and highly artistic production of "Samson" on Tuesday night, the Montreal Philharmonic Society added another brilliant record to its long list of successes and another debt to the equally long list of obligations under which this city rests for the quality of music in concerts, the financial support of which has been, to say the least, of a meagre description.

Since the production of "The Messiah" last fall, the society has been straining every nerve in its artistic being to make this spring's oratorio notable in every respect. Four of the best oratorio singers obtainable were secured for the work which could not legitimately be expected from the society itself, and then Professor Couture, who has for years presided over the musical destinies of the Philharmonic, set himself to the earnest and laborious task of making the chorus work adequate to the scale planned for the crowning work of the year.

What all the rehearsals have meant, how practice works out to perfection, last night's production showed in every detail. The sustained spirit of attack, the volume and purity of tone, the innumerable other particulars which are so unassertive when present and so glaring when absent, all bespoke that care and attention which elevate the production of an oratorio almost to the plane of a religious devotional.

Not in the wide field of religious music could an oratorio nobler in content and ideals have been found. Not even "The Messiah," crowned as it is with the reverential adoration of a nation, affords better opportunities for the musical expression of ideals which can find utterance through no meaner channel. If, as has been alleged, Händel and Händel's music are waning in their power over the people, there was no evidence of such a state of things in the rapt enthusiasm with which Montreal last night received "Samson." "The glorified apotheosis of purely contrapuntal vocal music" received the tribute its attributes merited. The only legitimate criticism arose from a rather manifest evidence of the strain put upon the choruses during the first two parts of the oratorio, and the enthusiasm which provoked this amply compensated for the defect.

To Mrs. Josephine Jacoby belongs the greatest praise that can be accorded a soloist. Her magnificent contralto, vibrant and resonant in its lower tones and clear, sweet and pure in the upper registers, vitalized the Micah numbers and endowed them with a charm which will not soon be forgotten. The glorious gift she knows so well how to use was heard to even better advantage than on her last appearance in Montreal, though the appearance of her name on the program was sufficient to awaken a lively interest in the production among those who remembered with pleasure her former triumph.

To Frangcon-Davies fell the rather unpleasant task of doubling the roles of Manoah and Harapha, and, though suffering from a slight indisposition, he acquitted

THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO  
MARCH 24, 1899.

## ROSENTHAL'S CANADIAN TOUR.

WHEN a distinguished artist or an eloquent orator tours a country or province he inevitably leaves behind him his own peculiar influence. Whether the effect of this controlling power be good or evil, widespread or limited, lasting or temporary, depends upon the ability and personality of the performer or speaker. But, if the man possess an element of greatness, this swaying force—his proudest heritage—is sure to be effectual.

More than a week ago Rosenthal crossed this country's border, and, as may be seen from sundry accounts which appear under the heading "Canadian Correspondence," the pianist has been, or will be, heard in the chief cities of this Dominion. He has again illustrated that with the true artist, as with the progressive statesman, seeming impossibilities may be overcome.

To reveal the soul of his glorious instrument, as Rosenthal reveals it; to rend it with passionate entreaties; to make it utter things as beautiful as heaven, as deep as the human heart, as exquisite as the perfume of a rose, as majestic as the elements; to effect all this and more in one short hour must sometimes fill an artist such as Rosenthal with ineffable tranquillity.

For, to convey joy to others, to make them momentarily forget this work-a-day world until, returning to the present, they realize anew its beauties and its privileges; to teach men through art's medium—that medium which makes art divine—those strange, unreal realities which stir man's better self, arouse from ennui, create, destroy or build again; to illustrate, elevate and recreate, to revel in the power of genius and to control that power; to accomplish this is to experience moments of rare peace.

And, if a genius fails to produce these results which make Rosenthal Rosenthal; if his influence and eloquence be entangled and enchain; then the contentment of his artist soul is converted to misery as unspeakable as was that of the "Raconteur's" "Racah" whom the tyrant Rajah punished.

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himself satisfactorily, especially during the latter part of the oratorio. Particularly in the bravura aria, "Honor and Arms Scorn Such a Foe," was his singing remarkably good.

Evan Williams as Samson was equally enjoyable, and the declamatory pathos he threw into the magnificent air, "Total Eclipse," was most impressive. Miss Mina Schillinger, as Delilah, was very satisfactory.

The audience filled Windsor Hall nearly to its capacity, and, if appearances count for anything, a net balance should be placed on the right side of the society's bank account as a result.

Montreal had an opportunity Monday night of making at first hand a comparison between the abilities of Moriz Rosenthal and Emil Sauer, and, as was to be expected, a good sized audience assembled for the occasion in Windsor Hall. The sudden and rather overwhelming flood of musical events prevented as large a house as that before which Sauer played, but Rosenthal is to appear again at a matinee recital on Wednesday, and many doubtless waited for this event.

As to the success of the recital, from an artistic standpoint, there can be no manner of doubt. Enthusiasm was keyed to as high a pitch and was as clamorous for "more" as on the occasion of Sauer's appearance. Three encore numbers were given, but they seemed only to whet the appetite, and it was only by showing conclusively the program was finished that Rosenthal was able to induce the audience to leave.

Schuman's "Carneval" and Rosenthal's own étude, developing the Chopin D flat major Waltz, on the lines laid down by Tausig and Joseffy, won the most applauded incidents of the evening.

In the course of an interview with a Montreal paper, Rosenthal expresses himself as follows on the subject of the greatest living composer: "If you are looking for individuality in music, take Grieg, in spite of the occasional suggestion of Schumann or Chopin; if you want novelty, clever orchestration, Dvorák's your man; if, however, you look for refinement and exotic harmonies, you will pick out Goldmark and Saint-Saëns. If you want all these qualities united in one person, you choice will fall upon Verdi."

Madame Nilca herself was the soloist at the fourth of her interesting series of musical séances last Saturday night, and, very naturally, the leading characteristics of the French school of composition were ably enunciated and charmingly illustrated before an appreciative and highly fashionable audience. Beginning with Guedron's air "Aux Plaisirs, Aux Delices," written late in the sixteenth century, the development of French music was traced up to the present day, and the relation between the works of modern composers and the writers who only foreshadowed possible development clearly pointed out. Lully, Monsigny, Martini and Mehul furnished the prelude to compositions by Auber, Maillart, Gounod, Saint-Saëns and Bizet. The notable part of the program was the singing of the "Faust" aria, "Il ne revient plus," which was cut out of the score after the first performance of the opera and had never before been heard in Montreal.

The fifth and last of the séances will be given on April 26, when Mrs. Katherine Bloodgood, of New York, will be the soloist for Madame Nilca's lecture on the English school.

"Juvenile prodigies" are not institutions for which the average concert-goer is prone to develop an overweening fondness. To sit by calmly while a revered master—Chopin or Mendelssohn for choice—is murdered by a bland and innocent child is not a form of amusement which commends itself to the musician. Consequently there is rarely a discordant note in the chorus of praise which bears the poor young prodigy away with it to the most impossible heights, descent from which can only be accomplished by a fall, even enough to materially derange the youngster's views on the relation of individual genius to universal appreciation. Sometimes the fall has been known to make a

good business man out of a very poor embryo of a musician; so, after all, perhaps the present system is not as unreasonable as it appears.

It was therefore with a full realization of what probably was in store that I deliberately set out Saturday afternoon to hear the young Montrealers who were to make their farewell appearance at home before starting out on a tour of neighboring cities. All of them had appeared before at amateur concerts, but the restraining influences of the phrase "voluntarily contributed" had prevented cool and dispassionate judgment. To say that Saturday's audience was pleasantly surprised is putting the case mildly. The boys' numbers had been discreetly chosen, and the compositions all lay well within the range of their technic, the straining after impossible effects, the fantastic phrasing and more than fantastic interpretation which have come to be indissolubly associated with such occasions being conspicuously lacking.

Master Walter Hislop, a boy possibly twelve years old, is the pianist of the trio. He has appeared twice before in Montreal, making his début at Mr. Von Liebich's concert last fall and later playing before the Ladies' Morning Musical Club. Master Hislop is, likewise, by all odds the most promising of the three. In his three numbers, Mendelssohn's "Marche Funèbre," Paderewski's "Minuet" and Moszkowski's "Serenade," he showed an accuracy of execution and a careful spirit of interpretation which were most creditable. Master Freddie Ulley, a boy soprano who has often sung in Montreal, has a sweet and well-trained voice, and Master J. J. Shea, the violinist, plays well enough to be an acceptable member of the trio.

Another excellent feature of the program was the organ solos furnished by C. E. B. Price. De Koven's setting for Kipling's "Recessional" was sung by J. Leslie Tedford, and A. McFeeters and Ernest Fairman also took part in the recital.

W. J. Birks, the organist of St. James' Methodist Church, where the Twilight recitals are being held, has furnished some good programs during the winter, but never one better than last Saturday's.

The last of William Reed's organ recitals is to be given in the American Presbyterian Church Saturday afternoon. The program is a substantial one, and contains a theme with variations of Mendelssohn's only recently published, as well as several other compositions of interest.

JOHN S. LEWIS, JR.

#### TORONTO.

MARCH 24, 1890.

Emil Sauer has at last been heard in Toronto. During the week, in which he played twice in Massey Music Hall, he was the hero of the musical circles and general public alike. To the Male Chorus Club, of which J. D. A. Tripp (the Canadian pianist) is conductor, Torontonians are indebted for bringing Sauer to this city.

The first event at which the great German pianist appeared was the annual concert of the club named above. This concert took place on March 2 and Sauer was the chief assisting artist. The male chorus was in splendid form, and it is certain that better unaccompanied singing has seldom, if ever, been heard. Each singer is a trained musician, and each voice bears individual inspection.

These were the attractive selections sung by the club: "Tis the Song Whose Spirit," Mendelssohn; "Lead Kindly Light," Dudley Buck; "T'other Day As I Sat," Goss; "O Sanctissima" (Sicilian Mariner's Hymn); "Trust in the Lord," Händel-Damrosch; "A Franklyn's Dogge," MacKenzie; "Soldiers' Chorus" (from "Faust"), Gounod; and "Love and Wine," Mendelssohn. Several numbers, including Damrosch's transcription of Händel's "Largo," were encored by the very large and representative audience present.

As a conductor Mr. Tripp displayed rare talent and ability. To quote the words of one who was present: "The chorus responded to the baton as if it were a battery." Mr. Tripp has been so successful with this body of

singers that it would be interesting to see what he would do with an oratorio chorus, or with an orchestra.

The club possesses those requisites which insure satisfactory results. The voices are well balanced and musical, having plenty of reserve force and being capable of well defined expression and appropriate shading. The articulation is always clear, and the attack marvelously prompt and accurate. In short, the chorus is one which will bear comparison with any finished and thoroughly artistic body of singers, and it should be heard in many of the other large cities on this continent.

In addition to the piano virtuoso, the assisting artists were: Gwylm Miles—who took Evan Williams' place at short notice and won a distinct success—and Mrs. H. M. Blight and Miss A. W. Kilgour, very efficient accompanists.

Mr. Miles' songs included "I Pagliacci" prologue, Lidell's "If I Were a Rose" and Tchaikowsky's "Serenade." His beautiful baritone voice filled the hall and pleased so well that he was repeatedly recalled and compelled to respond to encores. In attempting "The Two Grenadiers" he was courageous, for people here think Plançon is the great and only interpreter of that composition. However, Mr. Miles proved quite equal to it technically, though perhaps not temperamentally, simply because a Welsh baritone is not a French basso.

Sauer's numbers came in an undisturbed group, and consisted of "Rondo à Capriccio," op. 129, Beethoven; "Nachtstueck," op. 23, No. 4, Schumann; Ballade, op. 47, Berceuse, op. 57, and Etude, Chopin; "Rigaudon," Raff; "Rêve d'Amour," Liszt, and "Galop de Concert," Sauer. In response to many recalls he finally played Schubert's "Erlking" as an encore.

The exquisite genius of the man was felt through his wondrous touch, his poetic interpretations; his technic and his electrical magnetism all had their accustomed influence. He won as great a triumph here at this his first appearance in this city, as did Paderewski or Rosenthal. What more can be said? Realizing how great was his genius and how inspiring his art the audience read with delight the announcement made on the programs that on the ensuing Saturday evening he would be heard in a piano recital at Massey Hall.

For furnishing Toronto concertgoers with so excellent a program, and one complete in every detail, the Male Chorus Club is deserving of thanks and encouragement. To use a phrase which is not classical, the organization certainly knows "how to do things." Its officers, in addition to Mr. Tripp, conductor, are: Messrs. Brouse, Gourlay, Bilton, Beatty, Harper, Ross, Wadd, Blake, Alexander, Grier and Greene.

The following is a complete list of its active members: J. Alexander, W. Murray Alexander, Thomas Bilton, D. J. Brown, Laurie Boyd, W. H. Brouse, W. H. Blake, G. B. Buchner, G. A. Brown, E. P. Beatty, Duncan Bell, W. G. Blackgrove, W. Harry Bates, A. M. Bethune, G. W. Compalin, G. B. Curran, T. B. Clarke, E. A. Campbell, C. Dimock, W. M. Douglas, R. Drummond, George H. Doherty, R. T. Faircloth, C. L. Foster, T. M. Foote, H. J. Fairhead, W. H. Graceen, R. S. Gourlay, R. H. Greene, Walter Gow, R. A. L. Gray, S. M. Gray, E. Wyly Grier, W. E. Harper, W. Heakes, A. J. Hughes, W. I. Johnston, J. M. Jellett, J. Kitchener, W. F. Love, A. T. Laing, H. J. Luff, A. E. W. Le Barre, Fred. W. Lee, Joseph McQueen, F. J. Mann, M. S. Mercer, J. Fraser Macdonald, H. Morris, R. Gordon McLean, H. Munro, A. P. Nasmith, W. S. O'Connor, W. E. Orr, H. R. O'Reilly, R. M. Persse, F. A. Prime, W. S. Pridham, W. L. Richardson, F. G. Ramsden, C. A. Ross, S. W. Smith, W. R. Somerville, G. W. Sharp, E. C. Tyrrell, J. W. Walker, W. Walmesley, J. C. Wedd, O. C. Wenborne, F. West.

At his recital on Saturday evening, March 4, Sauer was in more complete sympathy with his audience, though the latter was not as large as on March 2, because the second concert took place just two days after it was announced. The recital program was a heavy one, embracing composi-

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tions by Bach, d'Albert, Beethoven, Schubert, Chopin, Rubinstein, Liszt and Sauer. Chopin's "Bolero," Liszt's Rhapsodie No. 12, and Beethoven's "Waldstein Sonata" aroused tremendous enthusiasm. The pianist was repeatedly recalled and played two encores.

The third event of the Massey Hall series claimed for its chief attraction Lady Hallé, whose violin playing won for her an ovation. The assisting artists were Max Liebling (pianist), G. M. Stein and Whitney Mockridge, tenor. The audience was lukewarm at first, but Lady Hallé aroused an abundance of enthusiasm. She played compositions by Tartini, Spohr, F. Neruda and Bazzini, in addition to several encore numbers, which she was compelled to contribute. Her technic was as remarkable as ever, and her performance made a profound and lasting impression.

Max Liebling played well, and his accompaniments were, as a rule, satisfactory. If there was any fault to be found it lay in the fact that at times the piano was a trifle too loud for the delicate tones of the violin.

Whitney Mockridge, who is an old favorite in Toronto, sang Tosti's "Resurrexit" (in which the singer was miserably hampered by an attempt at an obligato on a small harmonium in invisible regions behind the scenes) "Tis May" (Oscar Mayer), "In Dieser Stunde" (Max Spicker), and other songs, including "Come Into the Garden, Maud." As Mendelssohn has written songs without words, so did Tennyson in this poem write music without staff notation. It is a passionate, exquisite creation, and thanks are due to Mr. Mockridge for introducing it once more.

The fourth event of the Massey Hall series took place on March 16, when Rosenthal appeared before another large and most enthusiastic audience. The pianist played magnificently; he astonished, thrilled and mystified his hearers, who, with rapturous applause, recalled him many times.

Rosenthal's concert was for many weeks awaited with anxious anticipation, and expectations were high. The praise and admiration of the Canadian concert-going public are certainly his. The recital was an overwhelming artistic success, an event which may be added to his long list of triumphs.

H. E. Krehbiel, the New York music critic, gave his interesting lecture on "How to Listen to Music" in Association Hall last evening. Mr. Krehbiel's writings are well known here, and he was consequently greeted by an appreciative assembly, made up chiefly of musical people, among whom were W. O. Forsyth, F. H. Torrington, Dr. Edward Fisher, Frank S. Welsman, Miss Hart, Miss S. E. Dallas, Mrs. J. W. F. Harrison, Henry Mason, Mr. Godfrey and others. The lecture was ably illustrated by Mrs. Fannie Sullivan Mallon and Miss Ethel Husband (Mus. Bac.), pianists, who played a number of well chosen and beautiful selections, including extracts from a Beethoven symphony. Both the performers are members of the Toronto College of Music faculty, and they are very talented musicians.

Mr. Krehbiel's visit here will be short. "I am hurrying back," he said to the writer, "to take in a number of events, including the last of the opera." After the lecture a private supper was held in his honor, and several local musicians were invited to meet him.

Miss Lina Dreschler Adamson, the clever young Canadian violinist, gave a recital in Association Hall on the evening of March 21. Miss Adamson plays well, and as she is young and ambitious she should carve out for herself a bright career. The assisting performers were Misses Carrie Lash (contralto), and Temple Dixon (dramatic reader); Messrs. Frank Welsman (pianist), and Paul Hahn (cellist). The recital was an artistic one.

The news that Sousa's Band will be heard in Massey Hall on April 15 is welcome.

"The Festival of the Lilies" will be sung by 750 children, under A. T. Crangan's direction, in the same hall on the evening of Easter Monday.

Carreño will play in Massey Hall on Thursday evening next, when the soloist will be Evan Williams, and on April 24 at the sixth event of the Massey Hall series Lillian Nordica and the Pauer Symphony Orchestra will be the attractions.

M. H.

#### BRITISH COLUMBIA.

VANCOUVER.

MARCH 15, 1899.

The past week has been marked with the opening of the new Alhambra Theatre by "The Pearl of Pekin" company from Victoria, and the successful performance of "Pinafore," given by the Lyric Operatic and Dramatic Society. The Alhambra is a fine building, fitted up with all modern appliances, scenery and lighting arrangements, and reflects great credit upon Mr. Lucas, the manager, to whose energy and enterprise its existence is due. In this pretty theatre "The Pearl of Pekin" was produced three times before large audiences. Miss Cooper and Miss Goodwin in the principal roles sang and acted charmingly, while Mr. Barton as Tyfoo and Mr. Goward as Pierre were excellent. The orchestra, under Director J. M. Finn and Leader B. Bantly, was admirable, and the chorus treated us to some good work. The company were banqueted on the opening night by Manager W. H. Lucas, many prominent Vancouver musicians being also among his guests on the auspicious occasion, and on March 12 the visiting amateurs returned to Victoria, well satisfied with the royal reception accorded them in the Terminal City.

In New Westminster the beautiful new Opera House was formally opened on March 8 by the Vancouver amateurs in "Pinafore." Every available seat and standing space was filled when the curtain rose to the air of Canada's national song, "The Maple Leaf Forever," and displayed a patriotic tableau of soldiers and sailors grouped around Britannia (Mrs. Botsford), who, in a clear soprano voice, sang "God Save the Queen," according to the time-honored custom which decrees that the national anthem shall be the first thing sung, or said, in any new theatre on British soil.

When the opera was repeated in Vancouver on March 13 and 14, Miss Goodwin and Mrs. Thompson impersonated Britannia. The cast was an excellent one. Mrs. Boyer sang most exquisitely, Mrs. Buntzen was as fascinating as ever in the role of Buttercup, Mr. Cope was never heard to better advantage, and the acting of Mr. Roberts left the critics dumb—with the dumbness that overcomes them when they can find no fault, and fear the unmixed praise they must perforce bestow will rob them of their prestige. Mr. Roberts also sang well. For the duet refrain, "Audacious Tar," Mrs. Boyer and Mr. Benson were delightful, and in all her solos Josephine took the house by storm. Mr. Rounsefell as Dick Deadeye treated us to capital acting, but then he invariably does so. Miss Nicholson as Hebe looked very pretty, and sang the small role well. But Shrimp was the hero of the evening; indeed, Master Skinner got as many rounds of applause as would have satisfied a full-blown prima donna. Miss Dempsey danced the hornpipe admirably and made the smartest, prettiest midshipman that ever trod the decks of a man-o'-war. The orchestra played excellently, and to F. Dyke, musical director, and E. R. Ricketts, stage manager, praise and credit are due for good music and a well drilled cast.

The scenery built by Messrs. Jarrett and Sharp was of the best and most effective. I very nearly forgot the chorus! And yet, perhaps, therein lies the highest compliment I could pay them, for, as a happy nation has no history, so a good chorus calls for no criticism, and the choruses of "Pinafore," as sung by the Terminal amateurs, were distinctly and decidedly good.

#### VICTORIA.

There is very little to chronicle in musical circles in Victoria this week, except in an advance way, for the next ten

days bear promise of some good concerts, among them one to be given by the Philharmonic Society on March 16, and another by J. S. Brown on March 17.

The Arion Club will give their next concert on April 5.

Amateur opera has a strong hold upon local affections. "Iolanthe" is to be produced under the direction of Miss Marrack on April 3 and 4, and "Robin Hood" on April 12 and 13.

Two real festas are ahead of us. Dan Godfrey's famous band in concert and a visit from Rosenthal.

JULIAN DURHAM.

#### CANADIAN NOTES.

##### TORONTO CONSERVATORY OF MUSIC.

The examinations for the degree of Bachelor of Music, in connection with Trinity University, will be held during the first week in April, and the number of candidates far exceeds that of any previous year, as this is the last year in which music candidates are exempted from matriculation.

Miss Edythe Hill, gold medalist of Whitby College and a pupil of Mrs. J. W. Bradley, of the conservatory staff, recently sang with great acceptance at Bradford, where she was tendered a most hearty reception.

The recital given in the Music Hall on Saturday afternoon, March 18, by vocal and piano pupils of Miss Annie Hallworth and Miss Edith Crittenden, was most successfully carried out, and the work, as demonstrating what is being done in the junior grades, was highly commendable.

The song recital given in the same hall on March 21 by vocal pupils of the popular teacher Mrs. J. W. Bradley was well attended, and the different numbers were received with much appreciation. A reading by a pupil of the Elocution School, violin solo by pupil of Miss Hayes, and a piano solo by pupil of Dr. Fisher lent a pleasing variety to the concert.

These were the students who participated in the program: Lena Doherty, Agnes Tugman, Winifred Delamere, Edna Pringle, M. Robinson, Maude Dwight, Myrtle Duckett, Herbert Upton, Margaret Milne, Marie Geldart, Alma Butler, Alton H. Heller, Gertrude Bull, Lillian Garrett and Margaret Snyder.

Dr. Albert Ham, of the Conservatory staff and organist of St. James' Cathedral, is now training a small chorus in Walthew's "Pied Piper of Hamelin," which will be given under the auspices of the Browning Club early in April.

The promoters have been most fortunate in securing the services of Miss Maud Gordon for the piano parts, in which she renders valuable assistance.

Miss Berta C. Huyck, a graduate of '98, gave a most successful recital of piano and vocal music recently in Tweed, where she is now established as a teacher. She was kindly assisted by her former vocal teacher, Rechab Tandy, who shared with his talented pupil the honors of the evening.

One of the most interesting recitals held in the Conservatory Music Hall this season was that given by pupils of the musical director, Dr. Edward Fisher, on Tuesday evening, March 14. As an illustration of the standard of music which is being maintained by the Conservatory, the program as follows will speak for itself:

Mazurka, op. 103.	Godard
Le Papillon	Lavallee
Vocal, Sunset.	Miss Alice Robinson.
Cachouche Caprice	Buck
Reading, The Benediction.	Raff
Prelude, C sharp minor.	Coppée
Spinning Song	Rachmaninoff
Romance, op. 17 ('cello).	Wagner-Liszt
Paul Hahn.	Goltermann

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Souvenir d'Italie.....	Saint-Saëns
Liebesträume, No. 1.....	Liszt
Momento Capriccioso.....	Weber
The Heavenly Dream.....	Treherne
Album Leaf.....	Grieg
Pasquinade.....	Gottschalk
Trio, D minor.....	Mendelssohn
Piano, Napier Durand, A. T. C. M.; violin, Mrs. Drechsler	
Adamson: 'cello, Paul Hahn.	

The work of Mr. Durand in the Mendelssohn Trio was most creditable, and the valuable assistance rendered there-in by Mrs. Adamson and M. Hahn, of the Conservatory staff, was much appreciated.

Miss Bessie Bonsall, contralto, and Miss Margaret Huston, soprano, sang at a concert in the Opera House, Guelph, Ont., on the evening of March 17. The following extracts from a Guelph paper will indicate how successful they were:

Miss Margaret Huston added much to the success of the concert by her pleasing personality and splendid singing. Her voice is a true soprano of rare and beautiful quality and wide range. She is a sympathetic and magnetic singer and displays deep feeling and dramatic power. In interpreting her selections she discriminates intelligently between the trivial and the serious, between the lyric and the dramatic.

Miss Bessie Bonsall, the young Canadian who has attracted so much attention on account of her recent London successes, was the contralto soloist of the evening. Miss Bonsall, won a warm place in the hearts of the audience. Her voice is a clear contralto of great power and richness of tone, and gives evidence of study and cultivation.—Guelph Daily Herald, March 18, 1899.

Miss Huston is busily engaged at her studio in the Confederation Life Building, Toronto, and Miss Bonsall is now in New York, where her address is 237 East Seventeenth street.

At Mr. Krehbiel's lecture in Toronto on March 23 the instrument used by Mrs. Mallon and Miss Husband, pianists, was a Mason & Risch grand piano, which was much admired by the many musicians present.

The Orchestral Society of Ottawa is practicing assiduously, and promises to present some excellent programs.

#### Elliott Schenck.

The following notices from Utica refer to Elliott Schenck's work:

The audience was large and comprised the wealth and fashion of the city. Mr. Schenck's interpretation of Siegfried furnished a delightful evening's entertainment, and the audience showed its appreciation by hearty applause.—Utica Dispatch.

The second of the series of lecture-recitals by Elliott Schenck was given last evening and was enjoyed by a good audience. The subject was "Siegfried."

Mr. Schenck's interpretation furnished a delightful evening's entertainment, and the audience manifested its appreciation by hearty applause.—Utica Herald.

Mr. Schenck is an artistic pianist, as well as a student of the libretto, and next to hearing his productions from the stage of the Metropolitan Opera House, his recitals are as enjoyable and lucid as anything can be. One of the merits of Mr. Schenck's recitals is that his explanations show clearly the connection between the libretto and the marvelous interpretation of the varying sentiments—love, fear, wickedness, sorrow, &c.—Utica Press.

#### Ericsson Bushnell in Syracuse.

Ericsson Bushnell sang recently in Syracuse, N. Y., and the Evening Telegram, of that city, said:

Chief interest in the concert centered in Mr. Bushnell's performance. It was his first appearance here and the success which he achieved is indisputable. Not in a long time has any professional basso heard here left an impression so delightful and satisfying. He possesses a voice of large and sonorous volume, richly musical in quality, so finely controlled and capable of such varied expression, that whatever he sings seems to be for the moment the most agreeable manifestation of his vocal and artistic resources. There is splendid vitality in his voice and most of its tones are luscious in their fullness and rich, ripe quality. He has studied the art of bel canto so thoroughly that he sings so easily and with such polished and significant phrasing that his performance becomes very alluring. He produces his round and flexible tones, either fortissimo or pianissimo, so freely and invests them with such warm color that the songs rendered take on new beauty and meaning. If he were less gifted vocally his singing would be delightful, because of his intelligence, which allows nothing in the contents of his songs to escape him.



17 RUE DE LONDRES,  
BRUSSELS. February 20, 1890.

THE concert season is already far advanced, and has been very interesting. Ysaye is back among his own people, to the great delight of his many friends and ardent admirers.

He conducted the first of the Ysaye concerts, which opened the musical season. His welcome to Brussels, after so prolonged an absence, was a very warm and enthusiastic one. The most important work on this first program of the season was Beethoven's Fourth Symphony, very well given; the interpretation was good and carefully colored, and was invested with the special charm that Ysaye possesses in so great a degree, whether conducting an orchestra or playing on his violin. In contrast to this majestic work were three compositions of the modern French school: The prelude to the first act of "Fervaal" (Vincent d'Indy), a really delicious piece, with extraordinary charm as to sonority; a little symphonic tableau, by Ernest Chausson, "Fête du Soir," interesting and well colored; finally "l'Apprenti Sorcier" (The Apprentice to Sorcery), a musical legend by Paul Dukas, from a ballad by Goethe, witty and amusing, denoting in its author a surprising mastery of orchestration and remarkable care and clearness in the development of the musical plan.

The soloist was Mme. Ellen Gulbranson, who replaced Madame Nordica, whose coming had been eagerly looked for, but who was prevented by illness from fulfilling her engagement. Madame Gulbranson, as will probably be remembered, was the Brünnhilde at Bayreuth in 1896. This was her first appearance in Brussels, where she achieved great success. She sang three Lieder by Grieg, and then the grand and incomparable final scene from the "Götterdämmerung," in which she renewed the never to be forgotten impression left by Materna. Enthusiastic applause followed for the artist and the conductor.

At the second of the Ysaye concerts Felix Mottl, of Carlruhe, conducted, and charming Madame Mottl sang. Both Mr. and Madame Mottl are great favorites in Brussels and are always cordially welcomed. The house was crowded. The concert opened with the overture to "Oberon" (Weber), most exquisitely given with incomparable delicacy and all the necessary shading, a perfect interpretation. Then followed Agatha's air from the second act of "Freischütz" (Weber), most beautifully sung by Madame Mottl, also two charming Lieder by Schubert, "Delphine" and the second song of Suleika, with accompaniment, transcribed for orchestra by Felix Mottl.

The instrumental arrangement was most successful. Almost the greatest success of this delightful concert was Mozart's Concerto in E flat, for violin and viola, with orchestral accompaniment, by Ysaye (violin) and Van Houk (viola). It is an exquisite and charming composition, and needless to say was perfectly played.

It was altogether an ideal interpretation—two such artists as Ysaye and Van Houk, with the orchestra conducted by Mottl as background. To finish, we had the

symphony of "Harold in Italy," by Berlioz. It appears that this work was written at the instigation of Paganini, and although there are certainly fine and picturesque passages, it gives little satisfaction.

At the third Ysaye concert we had the celebrated pianist Raoul Pugno, from Paris, who left such a pleasant memory of his playing two years ago, and we were very glad to hear him again. Since then Mr. Pugno has been heard and appreciated in America.

This time he played with the well known Brussels pianist, M. Dé Greef, the Concerto in E flat (Mozart), for two pianos, with orchestral accompaniment: first piano, Pugno; second piano, De Greef. It was a very perfect execution and was conducted by Ysaye, who brought into relief all the delicacy and charm of this interesting work. These two fine artists also played Bach's Concerto in C minor for two pianos, with orchestral accompaniment: first piano, De Greef; second piano, Pugno.

This was equally interesting and received enthusiastic applause. Both concertos were perfectly interpreted, with the style peculiar to each; both artists kept in mind that the works in question were composed for the harpsichord and they were played accordingly, with the delicate touch necessary and a sparing use of the pedal. It was a great treat and a pure delight, to me at least, to hear those classics, so perfect in their simplicity and grandeur, if those two adjectives may be used together. They are unsurpassed. Between these two beautiful concertos was given a "Suite Wallonne," by Théo Ysaye, brother of the violinist.

I felt that it had no excuse for being so long; for my ears it was too modern, too long and seemed a shocking contrast to the two concertos. It was badly placed; the contrast was too striking. Had I heard it alone I should undoubtedly have appreciated it more, for it has much merit and is interesting. It is founded on the Walloon folklore and is a picture of peasant life, bringing in very cleverly several national and popular airs, but in order to appreciate it properly it must not be sandwiched in between Mozart and Bach. The concert began with the overture to the "Magic Flute" (Mozart) delightfully given, and ended with the overture to "Rienzi" (Wagner).

At the Fourth Ysaye concert we heard another Parisian pianist, Edward Risler, who played Beethoven's Concerto in G major and completely captivated his audience. This concerto was conducted by Felix Mottl, and the perfect union of piano and orchestra was as enchanting as it is rare. Mr. Risler's execution was beyond criticism; it showed a profound and artistic appreciation, united with a perfect technic, and is something to be remembered. He was enthusiastically applauded, and he certainly deserved it. He afterward played for piano alone the Polonaise in C minor and the Nocturne in E flat by Chopin and "Valse Mephisto," Liszt. This last showed his wonderful technic, but opinions are somewhat divided as to his playing of Chopin. I think myself that Beethoven and the classics show his playing and artistic finish to better advantage. He has hardly fire and abandon enough for Chopin.

The rest of the program was a "Bourée Fantastique," by Chabrier, transcribed for orchestra by Mottl, which opened the concert; after the concerto of which I have already written, followed the Prelude to the third act of "Tannhäuser" (Wagner), wonderfully played, such delicate pianissimi! and all the themes brought well into relief with cameo-like clearness.

The concert ended with Beethoven's "Eroica" Symphony, well given, of course, under Mottl's direction, but in some parts the orchestra was not quite up to it, as in the Scherzo, for example, which was too heavy. I often think what wonders Mottl could work if he had such an orchestra as at the conservatoire, where they are nearly all artists.

Among other fine pianists who have visited Brussels this winter is Frederic Lamond, a Scotch artist and pupil of Liszt and Von Bülow. We are expecting Busoni.

Sarasate is the only violinist thus far—but I will write of their concerts in my next.

HELEN S. NORTH.

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## Music in Prague.

FRANKLIN STRASSE, 30,  
DRESDEN, March 4, 1890.

KARL KOVAROVIC'S three act opera, "Psohlavci," running at present in the Bohemian National Opera, at Prague, is said to be among the composer's best works. Though not of the kind, like Foerster's "Eva," which will be sure of a hearty reception on any stage, even outside Bohemia, the music is very interesting, virile, of a rich and modern orchestration, and well worthy the warm recognition it has met with in Prague's artistic circles.

The work might be stamped as a historical opera of strong dramatic accents, much temperament, rhythm and national color. Emotional qualities, it is true, are somewhat lacking, but all the characters—the oppressor as well as the oppressed—are musically distinctly outlined, being types from the period of their existence—1695.

The title "Psohlavci" means in Bohemian "dogs' heads." It was applied to some peasants (little farmers) among the Chodes on the frontiers of Bavaria, who enjoyed certain privileges and had on their banner a dog's head as a symbol of their watchfulness, especially regarding their rights, which they, however, did not succeed in maintaining. All their precious documents were in one day destroyed by Maximilian, their sovereign. This event was preceded by a hard struggle under their chief, Kozina, who was captured and beheaded. Maximilian afterward, conscience stricken, led a miserable life. Finally, in fulfillment of Kozina's last words, and in the midst of his dissipations, he was suddenly summoned to answer for his actions before the judgment of the Eternal.

As usual in Prague with plays of marked national tendency, the delight of the audience knew no bounds. To me as a foreigner it was almost equally interesting to watch the public as to follow the proceedings on the stage. Such a blaze of youthful enthusiasm I never experienced. There is nothing like it. The soloists also came in for a great share of attention and well deserved applause, among them Plák, Benoni and Kettnerova. The conductor was Ad. Cech.

The next day I witnessed a representation of Smetana's opera, "Dalibor," which in every respect surpassed my keenest expectations. Space forbids me to enter upon details of this work, besides all the pros and cons of cold criticism are sufficiently known to every reader of a music journal. To me there existed no contras, only pros, and my ears drank in with delight all the indescribable beauties of the music. Ad. Cech again conducted.

There are certainly not many leaders at present who in an equal degree are able to do justice to Smetana, with whom he is in perfect touch. Under him all the lights and shades of the instrumental effects in the orchestra were admirably pictured. The various flute, 'cello and violin soli were given to perfection. As representing Zdenko's playing and heard in the dismal surroundings of Dalibor's gloomy little cell, the violin soli, played by Concertmaster Kozel, made a never to be forgotten impression. His tone is controlled by that penetrating something, which might be called magnetism, delicate sensibility, inspiration, just that impulsiveness of tonal expression which seems characteristic of Bohemian musicians, and which we all know so well from the performances of their famous string quartet.

Floriansky in the title part is a revelation. He seems,

both vocally and histrionically, predestined for the rôle of Dalibor. Objections, if any, could only be raised to his costly velvet garb in the prison on the stage, such as surely poor Dalibor never wore in reality in that dirty little hole of a cell (still shown in the Hradsehain) into which he was thrown to be starved to death—side attributes, of course, playing no part, yet not corresponding to modern—in this case, alas! also ancient)—realism.

The musical color Maturova imparts to Milada's role adds all possible advantage to the ensemble, which was exquisite and above criticism.

To every student of music the Bohemian musical literature offers rich opportunity of enlarging studies already begun. Smetana alone is worth a world of musical wisdom and delight. Therefore, advice everybody, longing for mental refreshment and new impressions in art, to go to Prague and judge for himself to see if I am right in my high appreciation of the city and its delightful music. At any rate, I shall retain among my happiest recollections the memory of my visits to Bohemia's bold capital and its artistic opera.

A. INGMAN.

## Arthur Reginald Little.

Arthur Reginald Little has been doing excellent work abroad the past season, and has received much favorable comment in the different European cities, as these notices show:

Mr. Little displayed powers of exceptional character, and surmounted all sorts of executive difficulties with the greatest ease. The brilliancy of his playing cannot be gainsaid, and it showed a power and delicacy that were thoroughly appreciated by the audience.—London News

Mr. Little's numbers were those which only the best masters of the instrument would care to give before a critical audience. None but the Paderewski could have won such success, amounting to a triumph.—London Letter, New York Sun.

## Concert at the Conservatory of Music, Springfield, Mo.

The 111th recital was given on March 16 at the Conservatory of Music in Springfield, Mo., when the following program was given; W. A. Chalfant is the director:

Twelfth Study, op. 131.....	Gurlitt
Barcarolle.....	Kullak
Doll's Theatre.....	P. Scharwenka
Elinor Hall, Second Grade.	
Thirteenth Study, op. 131.....	Gurlitt
Mist on the Brook.....	Kullak
Invitation to the Dance.....	Bohm
Sybil Howard, Second Grade.	
Without Thee.....	Moret
Florida Stonebraker.	
Fourth Study, op. 46.....	Heller
Happy Farmer.....	Schumann
Knight Rupert.....	Schumann
Polka in E flat.....	Spindler
Elsa Chester, Third Grade.	
Twentieth Study, op. 66.....	Löschern
Folksong.....	Schumann
Sicilienne.....	Schumann
La Tendresse.....	Sucher
Laura Langston, Third Grade.	
Midsummer Dreams.....	d'Hardelot
Viva Horine.	
Third Study, A minor.....	Cramer
Songs Without Words, Nos. 4, 6 and 9.....	Mendelssohn
Tarantelle, A minor.....	Puczouka
Ruth Hubbell, Fourth Grade.	
Tarantelle, in octaves.....	Dohler
Novelloza, A major.....	Godard
Caprice, in B flat minor, op. 33, No. 3.....	Mendelssohn
Herbert Hoover, Fifth Grade.	

## Heinrich Meyn's Second Lenten Muscale.

HEINRICH MEYN, the popular baritone, assisted by the Kaltenborn String Quartet and a female chorus, gave his second Lenten muscale at Mendelssohn Music Hall on Thursday afternoon, March 23. Mr. Meyn was in excellent voice and sang his interesting and varied program in a thoroughly interesting manner. His voice is pleasant in quality and of considerable power. This, united with the fact that Mr. Meyn understands the substance of all the songs he undertakes, makes his recitals interesting musical events.

He encourages local talent as much as possible, and at this recital placed two of Henry Waller's compositions on the program; one, a "Venetian Serenade," won special approval. The Kaltenborn Quartet met with the usual approval, which the delicate, comprehensive playing of the members elicited. This was the entire program:

Min Modersprak .....	Benoit
Serenade from Don Juan.....	Mozart
Accompaniment of Kaltenborn String Quartet.	
Chanson de l'adieu.....	Tosti
Pourquoi je t'aime.....	Hecksher
Aria from La Coupe du Roi de Thulé.....	Diaz
Andante Cantabile, op. 11.....	Tschaikowsky
Canzonetta, op. 12.....	Mendelssohn
Kaltenborn String Quartet.	
Am Traunsee .....	Thieriot
Baritone Solo, with Female Chorus, String Quartet and Organ.	
Time's Garden .....	Goring-Thomas
Adieu, Marie.....	Adams
Venetian Serenade .....	Waller
The Spirit of Wine (MS.).....	Waller
Love Me if I Live.....	Foote
Willis H. Allen at the piano and organ.	

## Anton Hegner's New Violoncello Concerto.

Anton Hegner played, last week for the first time his violoncello concerto, op. 17, and Elegie, op. 4, in Montreal, and both were received with great enthusiasm. The compositions are just published, and the Elegie is also to be had for violin and piano. Here are a few clippings from Montreal papers:

One of the principal items on the program was the 'cello solos by Herr Anton Hegner. His selections were exceedingly choice, classical and appropriate. Herr Anton Hegner is master of his instrument. Last night he produced for the first time in public a concerto for violoncello, op. 17, of his own composition. It has many beautiful passages and received warm applause. He scored honors with a very brilliant Capriccio of Goltermann's, which he played in faultless style. His other selections were also vociferously encored.—Daily Witness.

Herr Anton Hegner is a violoncellist of considerable eminence in his art. His first number, a Concerto for violoncello, op. 17, of his own composition, was played last night for the first time in public. The Concerto, though not one that is likely to appeal to the musical instincts of the ordinary audience, will be fully appreciated by all who realize its enormous difficulties for the instrument, and appreciate the perfect technical command which Herr Hegner exercises over it, and the vigor and clear perception apparent in his interpretation throughout the composition.

The first piece of Herr Hegner's second number, an Elegie, was also of his own composition, conceived in a poetic strain, and altogether enjoyable. The second part of this number, a brilliant Capriccio, by Goltermann, was played in faultless style, and gained for Herr Hegner his first recall. A delicious little cradle song by Godard and a sparkling Scherzo by Von Goens, executed with consummate ease and finish, constituted the soloist's concluding number. He gained the entire favor and sympathy of his audience, and the final chords of the Scherzo were followed by enthusiastic applause.—Morning Journal.



**Fifth Matinee and Concert of the Boston Orchestra.**

THE last pair of concerts—the fifth matinee and fifth evening performance—at Carnegie Hall, Wednesday afternoon and Thursday of last week, were wholly successful. The weather was not propitious for a matinee, so the audience was larger in its enthusiasm than numbers. Mr. Gericke conducted a program consisting of Mendelssohn's overture, "Fingal's Cave"; Tschaikowsky's first piano concerto, Chabrier's "Bourée Fantasque," and the D major Symphony of Brahms. Mme. Teresa Carreño played the solo part of the B flat minor piano concerto of the Russian composer. It has never received a broader, a more brilliant reading here. There is little that is academic in the work, much that is startling, and a modicum of reverence for formal beauty that gives it savor and value. Mr. Aphor, in his new essays, speaks of the pleasure Von Bülow gave Boston, when he presented the composition there a quarter of a century ago. The processional character of the opening measures, the tantalizing figure in octaves that follows, the rhapsodic working out section, the charm of the slow movement—a genuine romanza—the sudden apparition of a scintillating scherzo, and the massive and almost morbid quality of the finale, render this concerto a thing apart in piano literature. Carreño was absolutely mistress of herself, and her performance was a memorable one.

The Chabrier novelty did not particularly commend itself, giving the effect of being rather meagre in ideas. In reality it was originally written for piano and scored for orchestra by Felix Mottl in 1897.

The Wagner conductor of Carlsruhe knows his business, and has decked off the Frenchman's piano piece in gorgeous raiment. The Brahms Symphony was extremely well played. Mr. Gericke is a Brahms lover, and also understands him. Anything more transparent in thematic treatment and unfeignedly lovely in a musical sense than the first movement would be difficult to imagine. The orchestra was in good condition. Although recalled, Madame Carreño wisely refused an encore number.

At the Thursday evening concert Carreño was again the solo performer. She played with overwhelming vigor, fantasy and mental grasp the D minor piano concerto of Edward MacDowell. The work was first presented here by the composer. Madame Carreño has given it throughout the country and on the Continent with signal success. It is the second composition in this form, the first in A minor being—if we mistake not—introduced by Carreño at Chicago in 1888, before an M. T. N. A. meeting. The second concerto has far more musical depth than its outline, and freedom in form more than compensated for by the aerial, poetic content, the ease with which the composer keeps abreast of his inspiration, and the unfailing sense of orchestral color. MacDowell is always happy in selecting the right tint.

Goldmark's most characteristic overture, "Sakuntala," was played as an old stalking horse of the band should be. The Tschaikowsky orchestral suite in D minor is not the overwhelming Tschaikowsky of the third suite, op. 55. It is pretty, but then it is small, almost academic for such a brilliant improviser as its composer. The scherzo is excellent, the gavotte rather cheap, the marche miniature clever, while the introduction and fugue, divertimento and intermezzo show how commonplace and a striver after the banal Tschaikowsky could be. For the first time was this D minor suite given here, and for the first time at these concerts did we hear Richard Strauss' astounding "Tod und Verklärung," although Mr. Seidl produced the symphonic poem at a Philharmonic Society concert early in January, 1892. While not equaling in thematic invention or brilliancy the "Don Juan," nor comparable in philosophic poignancy and emotional intensity to "Also Sprach Zarathustra," "Death and Apotheosis" remains a worthy companion of Strauss' audacious tonal triptych. It has its almost repulsive moments, such as the dallying on the borderland of mortality, but this far fetched real-

ism is not an essential of the scheme. It is Strauss' splendid attempt to portray psychical states, rather than his minute delineation of certain sinister memoranda of the very gasp at death's door. A vast and more shadowy canvas than the one on which Berlioz attempted some such a problem, but there is more imaginative grasp in the Strauss music, more uplifting of spirit, despite the resounding cymbals of the Requiem. The orchestra and Mr. Gericke were at their best. This closes this season's series. As far as purely absolute music has had a chance in New York, this one has thriven. But the times are not yet propitious for orchestral music.

**Rafael Joseffy.**

**R**AFAEL JOSEFFY will fill the following engagements:

Monday, April 3.....	New Haven
Wednesday, April 5.....	Providence
Thursday, April 6.....	Worcester
Monday, April 17.....	Boston
Wednesday, April 19.....	Philadelphia
Thursday, April 20.....	Washington
Friday, April 21.....	Baltimore

Mr. Joseffy intended to play this season in New York and Brooklyn, but he has changed his plans, because the unfavorable state of the weather has slightly affected his health.

**William H. Barber.**

William H. Barber, the pianist, gave a recital in Orange, N. J., the night of March 18, when he was heard in a strong and varied program. He was assisted by Miss Shannah Cumming, soprano, and Henri Ern, violinist. In the course of a long notice of the recital, the Orange Chronicle says:

Mr. Barber's playing was a revelation to those who have not heard him for some time. He has broadened in style, and while his technic shows the same perfect mastery over the instrument that he has always had, yet he has added to this an intellectual grasp and poetic feeling in his reading that adds greatly to the charm of his playing. His rendition of the Mozart Fantasie was delightful, with its free use of the tempo rubato, and a delicate grace and finish that of themselves would entitle Mr. Barber to a high rank among virtuosi. This number and the Chopin Ballade were the most notable in his work.

**Miss Mabelle Louise Bond.**

Miss Mabelle Louise Bond, the young contralto, who is under Townsend H. Fellows' management, sang at the recital given by William Churchill Hammond last Tuesday in Holyoke, Mass. Below we quote criticisms from the papers concerning her work:

Between seven and eight hundred music lovers attended the recital at the Second Congregational Church last night, the chief interest being the singing of Miss Mabelle Louise Bond, of New York city. Miss Bond has not been heard here for about three years, and many were anxious to hear her again. She possesses a rich contralto voice of unusual range and power, extending over two octaves and a half, combined with much natural sweetness and feeling, which make her a very delightful young artist to listen to. In her first two selections last evening she showed much dramatic power in her singing, reaching the climax in the Bemberg aria, which she gave with an intensity and fire which thrilled the audience. Miss Bond sang this difficult aria beautifully, alike in the soft, plaintive passages which portray the sorrow of Jeanne d'Arc at her death and in the passionate climax at the end. In her remaining two selections Miss Bond showed that she was equally gifted in lyric as well as in dramatic singing, and gave these little songs with sweetness and delicacy. Miss Bond's voice is remarkable for its flexibility and is always true, never wavering an instant from the key. This young artist has undoubtedly a future before her, and we sincerely wish her all success in her musical career.—Holyoke Telegram.

Miss Mabelle Bond, contralto, of New York city, formerly of Holyoke, was the soloist, and her work was much enjoyed. The training that she has received in New York city has succeeded in adding to the attraction of a naturally sweet voice of more than the usual range, and the songs of last night were rendered not only with good voice, but with feeling and dramatic effect.—Springfield Republican.

**Ferdinand Carri's Pupils.**

A VERY large audience attended the violin recital at Chickering Hall Tuesday evening of last week, at which an interesting program, composed entirely of violin music, was interpreted by pupils of Ferdinand Carri, director of the New York Institute for Violin Playing.

The rising young artists went through the program in a remarkably finished manner, reflecting great credit on their instructor.

The concert opened with a trio by Dancla, performed with much precision by Rosa Ohla, Willie Monaghan and Phillip Moszkowitz, little Rosa, the youngest of the three, taking the leading part. Later in the evening she astonished the audience with her remarkable playing of a fantasia from "Semiramis," by Alard. George Mallett played De Beriot's "Scène de Ballett" with much brilliancy. Sarasate's "Navarra," for two violins, received an excellent interpretation by Miss Theodora Lilenthal and D. Pasternak.

Miss M. Gilson exhibited good execution and tone in Leonard's "Souvenir de Haydn." The "Pizzicato Variation" in the finale was especially well done. Master Willie Monaghan played Raff's Cavatina, and the "Kujawiak Mazourka," by Wieniawski. The Cavatina the little fellow played with beautiful expression, the tone he drew from his G string being remarkably big for one so young; and the Mazurka he played with a good deal of dash. Miss Theodora Lilenthal gave an artistic performance of Vieuxtemps' Ballade and Polonaise. Her playing throughout the piece was admirable, her left hand work was clear and distinct, and her bowing especially fine. Ernst's difficult "Othello Fantasie" received a brilliant rendering by David Pasternak, who overcame all the intricate difficulties with perfect ease.

Ida Wanischek astonished the audience with her admirable performance of Vieuxtemps' "Air Varie," op. 22. Her conception was musical, her double stopping and octave playing clear, and her down and up bow staccato remarkably brilliant. Masters Charles David and Isidor Moszkowitz gave a fine rendering of their teacher's difficult "Norma Fantasie." All the other ensemble works showed careful study and practice.

The concert closed with a capital performance of Händel's "Largo," for violins, piano and organ, performed by the Misses Lilenthal, Gilson, Tim, Porter, Wanischek, Graa, Kenney and Ohla, and the Messrs. Schoner, Pasternak, Bond, Mallett, Locke, Ermanow, David, Monaghan, I. and P. Moszkowitz, B. Moszkowitz and Ferton. H. König played the organ part. The audience was very enthusiastic, and rewarded the young players with a great many recalls and flowers.

The concert throughout was very enjoyable, and again gave evidence of the excellent violin work done at the institution of the Messrs. Carri.

Max Liebling played the accompaniments in his usual artistic manner.

**J. Lewis Browne's Recitals in Savannah, Ga.**

J. Lewis Browne gave an organ recital on February 24, at the Savannah Baptist Church, when he had the assistance of the Sappho Quartet, consisting of Miss Eloise Mooty, Miss Louise Seals, Mrs. Maud Reynolds-McLure and Miss Emma Beurus. At the Presbyterian Church of Athens, Ga., on February 27, Mr. Browne played a program consisting of selections by Bach, Guilmant, Romberg-Best, Rheinberger, Dubois and himself.

He also assisted at the opening of the Lawton Memorial, in Savannah, on March 2, and on the following day he played an artistic program at Christ Church, in Savannah.

One of the press notices reads:

The audience was evidently quite interested to see what Mr. Browne would do with the improvisation on submitted themes. There were three given him, and he improvised very cleverly in sonata form, finally weaving the three into a chorale at the end of the third movement. It was a decided novelty, as we rarely have the pleasure of hearing organists capable of such readiness and imagination.—Atlanta Constitution, March 5, 1899.

**KATHRIN HILKE,**  
SOPRANO.

**J. H. MCKINLEY,**  
TENOR.

**CARL E. DUFFT,**  
BASSO.

**MARY LOUISE CLARY,**  
CONTRALTO.

**LILIAN CARLISLISH,**  
CONTRALTO.

**SHANAH CUMMING,**  
SOPRANO.

**E. C. TOWNE,**  
TENOR.

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{ DORA VALESKA BECKER, VIOLIN.  
FLAVIE VAN DEN HENDE, CELLO.  
CELIA SCHILLER, PIANO.

**LEWIS WILLIAMS,**  
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SPENCER T. DRIGGS - - BUSINESS MANAGER.

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All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

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NEW YORK, WEDNESDAY, MARCH 29, 1899.

*The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.**Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or**THE MUSICAL COURIER COMPANY,  
19 Union Square,  
New York City.*

## SECOND SECTION

## National Edition.

## THIRD SECTION.

THE First and Second Sections of *THE MUSICAL COURIER*, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, *THE MUSICAL COURIER*.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

ing herself a trifle absurd. She is no longer young enough to wear feathers gracefully, and so she "goes for" the girls who do. Besides, what has all this to do with art? Let these foreign singers stick to their singing—if their voices will allow them—and be content to take our money. But for the sake of peace and common sense let them not attempt to dictate to our female folk what they shall wear. Alwin Schroeder, of the Boston Symphony Orchestra, intends inviting Mrs. Lehmann to his home in Boston to look at his magnificent collection of stuffed birds. Perhaps her attention might be diverted from her present crusade, but it will never prevent her from giving that second song recital next month.

Miss J. Talbert, of New Orleans, is now here, and will give vocal and manicuring lessons, at reasonable rates. Parties who may wish to take lessons can call on her at the Central House. She prefers teaching pupils at their homes. She is just from Baton Rouge, where she has been teaching for the past four months, and brings with her the best of recommendations.

THE above article appeared in the *Daily Journal*, of Plasquemine, La., and contains more than one valuable suggestion for vocal teachers. No person is quite fit to teach singing nowadays without a thorough knowledge of chiropody, plain sewing, kalsomining, manicuring, massage and hair dressing. At some of these callings, on the side, the vocal teacher could manage to eke out an existence. For instance, the question of economy of force is involved; a pupil with a sharp voice could learn to trim nails nicely, while a pupil with calloused vocal cords could call in the knowledge of chiropody, to remove corns from the larynx, and the knowledge of massage could be safely used to take some modern wrinkles out of musical monstrosities.

When an unruly voice breaks and rips around in the weird region of the falsetto the knowledge of plain sewing would then be found most useful. Again, in event of a pupil having a "natural" voice, of funereal line, how easily this would be remedied by knowing how to kalsomine and whitewash. To be a utilitarian is a grand thing, and the New Orleans teacher's example can well be emulated by those desiring to teach pupils to be all around useful musicians. The hair dressing department would be found most useful for those pupils whose hair grows inward, causing mental trouble known as idiocy or "hair brains." Nobody but an all around informed, capable teacher could remedy these natural or acquired defects of pupils. One other accomplishment is suggested—the art of making soft-soap, for use on critics who are to attend the pupils' recitals; indeed, this latter acquirement would probably be found the most useful of all.

M AURICE GRAU, a poor man to whom a benefit is to be tendered April 21, is said to have been very successful on Wall Street during the past month. This is a great age for benefits—forgot.

F RANZ SCHALK prints the news that he is third and not fourth conductor at the Berlin opera house. That is a mere detail. The principal thing for Mr. Schalk is to be first conductor at the New York opera. His friends say that he is.

M AX NORDAU if was who wrote that when an artistic German begins to decline into old age he or she became the victim of "isms" and "antis." We see in Lilli Lehmann a specimen case. Imitating Wagner, she has turned an anti-vivisectionist, a vegetarian and a sworn adherent to Jaeger flannels. It always takes this triple form. Her crusade against bird wings may be merciful in conception, but it strikes us that the lady is mak-

THE Berlioz "Requiem" requires a tenor who sings a few phrases. Mr. Frank Damrosch engaged a member of the Grau Opera Company to sing these, although New York has a dozen singers who could have done better than Salignac, and two dozen tenors who could have done as well, some of them among the tenors of the Oratorio Society. One-half of what Salignac received went to the Grau Opera Company treasury. The Damrosches always cater to the foreign singer, and no American singer can secure any favors in that element if it is possible to bestow them for more money on foreign singers." Mr. Frank Damrosch had a sheet music store in Denver, and was brought here by his brother Walter, and subsequently received the appointment as supervisor of music in the public schools here. Under his supervisorship no advance whatever is made in that department of public instruction, for it is a feature of musical work which cannot very well be acquired by selling sheet music over a counter of a little Denver music store, for Mr. Damrosch's store was not the leading music

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store of Denver. What Mr. Damrosch should now do is to engage the assistant music teachers of the public schools in Europe, for according to him and his brother there is no art among our singers here fit for their productions, just as there is no musical composition by an American except "The Scarlet Letter" and "The Manila Te Deum"—two of the most commonplace compositions ever written and produced in America. We know all these statements are rank heterodoxy in those circles where the foreign fetish is worshipped, but somehow or other America must have some journal that does not fear to preach the truth for the musical regeneration of this nation. The fact that it is consistently and persistently published in these columns must be evidence that it is wanted if not actually needed.

M. R. FINCK published the following in the *Evening Post* last Saturday night:

Dr. Hans Richter, who was at Berlin lately for the rehearsals of the Philharmonic Orchestra, which was to perform under his baton at Hamburg, has, in conversation with some friends, informed them that his thirty-three years' career as an operatic conductor will end in September. "My parting from the opera house," he said, "will mean at the same time good-bye to Vienna. I shall part with a sore heart, and to make this parting more easy I shall not announce beforehand my last appearance. One day, the date of which nobody shall learn, I shall lay down my baton and say something like the following: 'To-day I conducted for the last time an opera in Vienna.' In future I shall be only a concert conductor. This is beyond any doubt certain. My duty is to think of my family. I have not the right to refuse the offer of Manchester, which guarantees the future from care. In England I am at home, both as an artist and a man. Oxford gave me my doctor's cap, and in spite of my age I shall have no difficulty in accommodating myself to English customs."

Dr. Richter promises, however, that he will continue to conduct at the Bayreuth festival, and he has accepted the post of chief conductor of Wagner's "Nibelung's Ring," which will be given within the next two months at Madrid in a Spanish version. His assistant will be Dr. Muck, of Berlin. Regarding American rumors, the London *Daily News* says: "It was settled long ago that if he goes to America at all, it will be under the auspices of Mr. Vert and Maurice Grau."

The main point about the above is that the famous conductor will relinquish his operatic conducting. He has for some years been threatened with serious heart trouble. If he comes next spring it will be to conduct in concert only.

#### AN UNRELATED INCIDENT.

HERE is an unrelated incident. At 8:10 last Friday evening the curtain had not raised on the woes and joys of "Tristan and Isolde." The performance was announced for 7:45. There were sour, wry faces on the stage, while Conductor Schalk stalked about a gloomy, bearded spectre. Tristan in his dressing room impatiently awaited the summons, while Mr. Grau said things to everyone. An important element in the personnel was absent. It was the Isolde. Detained by a refractory dress or dressmaker, she did not get into her princess robes until the house was full and the orchestra through with the prelude. At last she appears, and a moment before the curtain arose the manager of the opera rushed to the wings and expressed himself in unmistakable terms. He was quite justified in his indignation, but he selected an unseemly time to make it known. The consequences were evident in Isolde's voice when she began singing.

The moral of all this is that there is no system at the opera house. The stage management has been go-as-you-please all season, the orchestra beneath mediocrity, rehearsals hurried and inaccurate, and absolute freedom granted to the stars. Such an occurrence as that of Friday night would be unthinkable at a French or German opera house. Heavy fines would be imposed at once. And yet we are being constantly told that we must admire the Metropolitan Opera House as a model one!

#### FIVE DOLLARS SUBSCRIPTION.

ON and after April 1, 1899, the annual subscription price of THE MUSICAL COURIER will be Five dollars; foreign, Six dollars.

This applies to all new subscribers.

Old subscribers and all those now on the books as regular subscribers of the paper will be renewed at the old price of Four dollars, but the new subscribers must please send Five dollars for an annual subscription. The large size of THE MUSICAL COURIER, averaging about 60 pages a week, makes it impossible to continue at the old rate, except for renewals of those subscriptions now in existence. For sale at all news stands at 10 cents a copy.

#### EMPTY HOUSES ON THE PACIFIC.

IT may be read in the San Francisco *Call* of March 17 just as it is here printed:

Except for the "palco" boxes, which are all sold for the season, the dress circle was practically empty, and there was vacant upholstery to burn downstairs. The carriage system was in perfect working order, because there were not enough carriages to cause half a blockade. It was, as they call one of these off occasions in New York, "poor relations' night."

This sort of thing is very discreditable to the town. What if we do average up handsomely on the whole season—how are we going to reconcile our long-vaunted love of opera to the fact that we turn out in thousands only when Melba is in the cast? Melba is a great artist, the greatest coloratura singer in the world to-day, and a surpassing Mimi and ditto Marguerite. But Melba cannot do it all. There are dozens of operas whose soprano roles are not adapted to her voice; and big, noble operas at that. This notion of bunching the attendance solely on Melba nights is absurd. Already we have heard three other prima donnas of the Ellis company whose work in different specialties was in each case excellent; the general company is the same night in and night out; the New York Symphony Orchestra is the same. This mode of opera-going is very stupid, very provincial. It retards civilization.

There is no reason for anger. Opera in America is based on the principle of retarding civilization, for it is a "star" system, not an opera system. Melba in this instance does not like it because the system works injury to her investment, as she has an interest in it, and she wants all the nights crowded. But she is a "star," and people who go to hear foreign opera go to hear the "stars," and hence no other performances can be depended upon to draw receipts, and if she does not appear in the Melba Company there is no great "star," and no great receipts, and no opera. That is the one great, incontestable reason why foreign opera in America must fail as an institution. It is illogical; it is contra opera as opera is supposed to be.

Let us observe the San Francisco *Argonaut* of March 20:

The first question one asked oneself on Tuesday evening was: Where are the people who were in the carriages? For there seemed to be such an immense number of carriages outside and such few people inside. The house presented a really curious appearance. The proscenium boxes were fairly well filled with beauty and fashion, and in the "palco" boxes were any number of pretty ladies in pretty clothes. Behind them, in the dress circle seats, there were not, from where I was sitting, half a dozen people to be seen. The dress circle was empty, the balcony had a fringe of occupants round the first and second rows. In the precinct of the gods there did not seem to be a single individual. The effect of this empty upper house, void and desolate, save for the rows of gorgeous, bejeweled women in the "palco" boxes, was most peculiar. It had the air of a full dress rehearsal for some play in which one of the scenes is set for a theatre.

The parquet was well filled, though in the back part of the house there were rows of vacant seats, with here and there a sporadic occupant who had evidently dropped in on an admission. People who entered on admissions could have had their choice of seats. I hear, however, that few admissions are sold, which is a pity, as it is better to fill the house this way than to have it present such an appearance. Anything more chilling than those deserted balconies and galleries cannot be imagined. It would have

been better to distribute tickets among the relatives of the theatre attachés.

The reason for this lack of patronage is very simple. It was not the wet night—for people who care for music will go to hear it, rain or shine—but the price charged. To expect members of an intelligent community to pay from five to two dollars to hear "Cavalleria" and "Pagliacci," given as they were given Tuesday night is absurd. A great prima donna will draw a great house, and a provident impresario will take advantage of the public's curiosity to see and hear her to press the price up as high as he dares. While the public is fool enough to pay these enormous prices, no one blames the impresario or the prima donna for profiting by its folly. We have gone on in this country for so many years letting this class of people make fortunes out of us—which they take to Europe and live royally on, now and then pausing in their luxurious careers to tell the newspapers what strange barbarians the Americans are—that it is too late for us to try and acquire new habits. But to be asked to pay the same price to see a fairly good but quite undistinguished company play two operas with which we have been long familiar, and of which we have already seen excellent presentations, is trying public good nature-too far.

If the management of the Ellis Opera Company had dropped their prices to from two dollars and a half to fifty cents they would have packed the building and not injured their season by playing to a half empty house on their second night. San Francisco may be a jay town, but there is a limit even to its jayness, and that limit is reached when prima donna prices are asked on the most obviously "off nights" that have ever been given here. Possibly, if the public had not seen these two operas so well done already, they might have gone from curiosity. But we have seen both "Cavalleria" and "Pagliacci" admirably played and sung by small companies that this great Eastern organization has probably never heard of. A German company which produced "I Pagliacci" here some years ago gave, to my thinking, a more polished and artistic performance than that of Tuesday evening.

We differ from the *Argonaut*. We believe new habits of thought on the foreign opera question can be acquired by the American people, for there is no nation so apt to awaken suddenly from a sense of stupor on any given subject as the American. In another column the great profits gained by a few foreigners this season are published. Meanwhile the whole musical life of a great community has been paralyzed by the foreign scheme imported here for the temporary purpose of doing exactly what Ellis and Melba attempted in San Francisco. Mr. Grau proposes to visit the Coast in October with his New York and London aggregation of stars, but he will lose every dollar unless M. Jean de Reszké accompanies him, and if he does he ought to exact a larger fee than ever, knowing that it is due to him as the first magnitude star that the season succeeds. But even then, when De Reszké does not sing, Grau will have these off nights. The star system, after all, is self-destructive.

#### THE SEIDL BENEFIT.

THE benefit for Columbia University, and incidentally for the widow of the late Anton Seidl, was a great success last Thursday night at the Metropolitan Opera House; \$16,508 was netted, i. e., after certain expenses, such as \$4,000 to the Opera House, had been paid. The amount is to be invested for the benefit of Mrs. Seidl, giving her a few hundred dollars annual income, and at her death it reverts to Columbia University to found a free scholarship in music. What under the sun Columbia has to do with music, with Mr. or Mrs. Seidl, is difficult to guess. The whole affair, while it reflected honor on those who thus sought to honor the memory of the great Wagner conductor, has been singularly mismanaged. Mrs. Seidl, if she had to be given a benefit, should have been the recipient of the entire sum, and not have handed grudgingly to her a paltry amount and for life only. Columbia not only gets the money, but the permanent glory arising therefrom. The university is fat and prosperous enough, and the uselessness of free scholarships have been exploited in these columns before.

No; the entire Seidl benefit was mistakenly managed. The money for Mrs. Seidl—or no benefit at all.

## MORE OPERA FIGURES.

LAST Sunday the papers gave summaries of the opera season now closed, and those of the *World*, being as reliable as others, are herewith given:

Receipts for opera season .....	\$800,000
Expenses.....	700,000
Net profit.....	\$100,000

Number performances.....	117
Total attendance.....	250,000

## SINGERS HAVE EARNED:

TENORS—	
Jean de Reszké.....	\$63,800
Van Dyk.....	23,600
Saleza .....	10,000
Dippel .....	8,000
Salignac .....	6,000
Ceppi .....	3,000

BARITONES—	
Maurel .....	6,000
Albers .....	6,000
Bispham .....	7,500
Campanari (per month).....	1,500

BASSOS—	
Van Rooy.....	12,000
Plançon .....	12,000
Edouard de Reszké.....	28,200

WOMAN SINGERS—	
Sembrich .....	28,800
Lehmann .....	26,250
Nordica .....	24,800
Eames .....	15,000
Brema .....	10,000
Engle .....	4,000
Saville .....	4,000
Mantelli .....	4,000
Adams (per month).....	800
Melba .....	3,600
Zelie de Lussan.....	2,000
Schumann-Heink (per month).....	1,000

For seventeen weeks the Metropolitan Opera House has been the central point in the sphere of local amusements.

In numbers the attendance reached a quarter of a million.

The curtain was rung up on the evening of November 29, and when it has descended after tonight's concert, there will have been 117 performances, classified as follows:

Evening subscription performances.....	51
Afternoon subscription performances.....	17
Popular priced performances.....	17
Wagner cycle performances.....	12
Special benefit performances (Purim Association, German Press Club and Seidl testimonial) .....	3
Sunday evening concerts.....	17

Total ..... 117

One hundred of these performances have been entirely operatic and twenty-seven different operas have been sung. These twenty-seven works have represented every variety of schools and styles from Mozart to Mascagni.

A tabulation giving the number of performances, grouped by composers, follows:

Wagner—"Lohengrin,"	9;	"Tannhäuser,"	7;
"Die Walküre,"	7;	"Tristan and Isolde,"	5;
"Rheingold,"	4;	"Siegfried,"	4;
"Götterdämmerung,"	4;	total, 40.	
Gounod—"Faust,"	8;	"Romeo and Juliet,"	7;
"Philemon and Baucis,"	1;	total, 16.	
Verdi—"Aida,"	4;	"Traviata,"	3;
"Rigoletto,"	2;	"Trovatore,"	1;
"total, 10.			
Meyerbeer—"Huguenots,"	6;	"Prophet,"	2;
"L'Africaine,"	1;	total, 9.	
Mozart—"Don Giovanni,"	5;	"Nozze di Figaro,"	3;
total, 8.			
Rossini—"Barber of Seville,"	5.		
Donizetti—"Lucia di Lammermoor,"	2;	"Favorita,"	1;
total, 3.			
Bizet—"Carmen,"	3.		
Flotow—"Martha,"	2.		
Mancinelli—"Hero and Leander,"	2.		
Massenet—"Manon,"	1.		
Mascagni—"Cavalleria Rusticana,"	1.		

Mr. de Reszké made the huge salary in three months. He and his brother received nearly a half a million francs for the season. Neither of them, not all of the principals combined, could make that sum in a season on the continent of Europe. That is a well established fact. All of these singers are thor-

oughly justified in going to the highest priced market for their earnings. This is not only a duty they owe to themselves, but it is common sense.

THE MUSICAL COURIER has never blamed any of the foreign singers for seeking in America what Europe refuses to bestow upon them. Neither is any blame to attach to Grau, or any impresario, for putting such a scheme through. It is what is called in America business.

What this paper insists upon is to call it so. All that this paper objects to is the hypocrisy that envelops the scheme and the danger to music in America and by Americans that lurks in it.

There is no future for the American musician, productive or reproductive, so long as opera is presented here under the sway of the nomadic foreigner. Now, then, if opera under such auspices were an artistic effort with artistic results there might be some compensation for all the loss sustained by the nation, but as it is propagated here opera is an insincere personal propaganda, a system of star puffery that annihilates the ensemble, that generates a false and distorted idea, and is productive merely of dismembered parts of works wherein the orchestra, the chorus and the *mise-en-scène* must be sacrificed and subjected to the personal aggrandizement of the individual, personal stars who dictate the productions to gratify their final speculation—for that is all there is to it.

No new operas, no productions of the latter European continental operatic stage are possible, for these new works are not only unknown to the stars of the Grau Company, but are opposed to their scheme, as they offer no opening for a star triumph. The one new opera this season, if so it can be called, was Conductor Mancinelli's composition, reproduced after a London introduction, to boom one of the stars. Had an American composer written it it would have been denounced had it ever reached a hearing.

Our whole American musical life is crushed out by the weight of this foreign opera scheme, for none of these people will ever investigate an American song, much less any pretentious work; such a work would be condemned for the reason that it is American. Besides all, many of these opera singers give recitals, and are "farmed" out by the Grau Company for concerts and festivals, thus increasing their revenue and taking from the plodding home artist the last vestige of an income. The foreign monopoly gives no opening to a resident musician; it does not tolerate him or her unless subservient and the destruction of individuality are first guaranteed. The whole scheme is hatched in Paris and perpetrated upon the musical people here as a function of fashion.

Even our best critics become involved in it through contact with its overwhelming local influence, and lose their caste and prestige, finally destroying the very value of their professional usefulness. It is surprising that they cannot foresee the effect of their conduct upon their future when it is so plainly and palpably manifest.

What is to be done to rescue American musical life? Everything. Now is the time to do it, and do it more vigorously than ever. As opera is merely a fashionable fad, society will turn from it as soon as another substitute is found. Foreign opera always fails in the United States in the long run, because it is an unhealthy growth in our land; it operates contrary to the laws of American development; it is fungus. It may flourish in seasons, as it did this season, but it is bound to go to pieces. The Anglo-Saxon race wants its public productions in Anglo-Saxon. That is one very good reason in itself why polyglot opera is destined to die here, and the foreigners will not learn to sing in English. They consider the tongue ill-adapted to musical expression. Certainly this is so for foreigners, and during their sway those who could sing in English have no opportunity to disprove this. But the time must come when our own artistic equilibrium will come

into play, and "Faust" with a French Faust, a German Gretchen and an Italian Mephisto and a mixed chorus must give room to some decent English ensemble work—even if it is not "Faust." Mr. Grau's performances would be hooted off any Continental stage, for there the artistic balance is the first law.

The profit came from the Wagner cycle. That was picked up by fashion, which is dreadfully bored by it, as all intellectual productions bore it. Next year it may demand ballet, and discard the cycle. We know how the cycles of fashion run here. Wagner was popular before 1898-99, and yet for years subsequent to the first Wagner craze at the Metropolitan Wagner was discarded, Mr. Grau opposing the operas personally. So there is no logical basis for the 12 per cent. profit the opera paid this year, except on the ground of fashion, to which it is welcome.

Music in America will be saved through the common sense inherent with the people, the last refuge in all cases, political, economic, municipal or philanthropic, as in the case of slavery, for the abolitionist began with an ideal. So it will be with the music of the nation. The work of regeneration will proceed slowly, gradually, steadily, and out of all this struggle for recognition a demand will arise among the people to hear music as it should be and must be heard, which, when a text is added, will signify the Anglo-Saxon text. The foreign scheme will end as all these operatic schemes before it ended, because it has no grip upon the body, the masses, the people. So far as they are concerned they know it not at all.

As to our music critics and the daily press there can be no salvation, no growth, and absolutely no future. There is no space devoted by them or by their publications to those musical movements that throb in the hearts of the people, and hence they must necessarily be doomed. They are the greatest victims of the foreign operatic scheme, for it is destroying their professional function.

## LUDWIG-WAGNER AND KEIN ENDE.

In the last number of THE MUSICAL COURIER there was printed the statement of Herr von Gross, the general trustee of the Wagner family, respecting the lately published correspondence between King Ludwig II. and Richard Wagner. The correspondence first appeared in the Viennese journal *Die Wage*, and Herr von Gross' communication has elicited from that periodical the following declaration:

We received the copies of the King's letters published by us from a person with regard to whom any inquiry as to the provenance of these documents would be an insult and an impertinence. In no case could we, when the question of publishing came before us, regard it as our duty to make a kind of detective police investigation about an "indiscretion" which—as Herr von Gross assumes—took place in the sixties on the road between the King's cabinet and the post office. The unhappy King and the great master both now belong to history. In the "very discreet" selection of letters published by us there is nothing which has not already been uttered in Wagner's letters to Frau Wille and like publications. In regard to everything we have printed and to every remark we have made we have acted with the most extreme delicacy (zartgefühl).

The editor of *Die Wage* then switches off from the question of the lately published letters to general praise of Ludwig as being the first man who recognized Wagner's real significance, and quotes Chamberlain's book to the effect that Ludwig did not try to pose as a Mæcenas who felt that protection of art was part of his kingly office, nor that he was a mere fanatico per la musica, as rumor made him out to be, but that he was a kindred spirit to the greatest artists. Chamberlain goes on to talk of the schöne Verhältniss between Wagner and the King, and adds, "Real, genuine documents about these tragic Munich times will come to light later." Then the editor of *Die Wage* concludes: "We have now, in a perfectly legal way, come into possession

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of 'real, genuine documents,' through a personage which fully excludes any suspicion of breach of confidence or indiscretion."

All this dust is kicked to hide the real question, "Who gave to the editor of *Die Wage* the letters to be published?" and to this no answer is furnished. Herr von Gross merely conjectures that the letters were copied by the secret police in the sixties, but never hints where or why such copies should have been kept to the present time and then published in Vienna. His declaration that the Wagner archives have been and are so carefully preserved that no "indiscretion" is possible leads to the remark by the Vienna editor that this anxious (ängstliche) preservation of the Wagner secret archives may in itself have led to many misconceptions. In justice to Frau Cosima Wagner the Vienna paper ought to reveal the name of the mysterious personage "who is beyond suspicion," otherwise some suspicious people will consider the thing as a great advertising dodge.

How well the Wagner family know the use of réclame is seen in a late story of Munich. The tenor buffo in a performance at the Royal Opera House of Lortzing's "Die Beiden Schützen" interpolated a few lines alluding to the "Bärenhäuter," which set the public in roars of laughter. This was too much for the Wagner family. They appealed to that terrible functionary, the censor. The lines about Siegfried Wagner's opera had never been submitted to his judgment, and therefore a fine was inflicted for such a violation of law.

#### A NATIONAL MANUSCRIPT SOCIETY.

W. W. GILCHRIST, the composer and a resident of Philadelphia, has with Conductor Charles M. Schmitz, of the same city, praised a plan for a national society for American music and musicians, a league, in a word, built on less provincial lines than the M. T. N. A. Here is the idea disclosed to the Philadelphia *Item*:

"A National Manuscript Society, uniting the various local manuscript societies under one head, yet each preserving its respective individuality, would result in inculcable good to the music of America," said he.

"This question has been thought of before, but it has never assumed definite shape. The fact is, musicians are not business men. They readily recognize those things that would advance their interests, but as a rule these matters are attended to by parties who are musically inclined and take an interest in the progress of the art.

"One reason why musicians do not give as much attention to the advancement of their art as they ought to is that they really have not the time, nor have they the money. Their time is taken up in teaching, composing or looking after the various musical enterprises with which they are connected. As to money—well, when it costs a matter of \$50 to copy out the parts for an orchestra, there are few of us that can afford it.

"Of course, we do what we can to advance each other's interest, and that is one reason why we have our local manuscript society, in which we have accomplished some good work.

"Now this National Manuscript Society you speak of would be an excellent thing, but if such a project be left entirely to musicians it will not make much headway.

"Two years ago, if I remember correctly, there was a proposition made by the New York society to unite the interests of three societies—those of New York, Chicago and Philadelphia. I wrote a letter to the secretary of the New York society at that time, favoring the movement, but nothing ever came of it. And so it goes with such projects when left entirely to those who ought to be most interested."

Give the American composer a chance, say we, but do not forget that he must battle with a cunningly organized system, a powerful system, first formulated on the Continent. To battle successfully brain must match brain. The old superstition that the musician to be master of his art must be ignorant of business is a superstition that is fast vanishing. THE MUSICAL COURIER has always waged war against the antiquated notion, and some day hopes to see the American composer come into his rights. Organize! organize!



#### SONG OF THE CHATTAHOOCHEE.

Out of the hills of Habersham,  
Down the valleys of Hall,  
I hurry apace to reach the plain,  
Run the rapid and leap the fall,  
Split at the rock and together again,  
Accept my bed, or narrow or wide,  
And flee from folly on every side  
With a lover's pain to attain the plain  
Far from the hills of Habersham,  
Far from the valleys of Hall.  
  
All down the hills of Habersham,  
All through the valleys of Hall,  
The rushes cried, *Abide, abide,*  
The willful waterweeds held me thrall,  
The laving laurels turned my tide,  
The ferns and the fondling grass said *Stay.*  
The dewberry dipped for to work delay,  
And the little reeds sighed, *Abide, abide,*  
*Here in the hills of Habersham,*  
*Here in the valleys of Hall.*  
  
High o'er the hills of Habersham,  
Veiling the valleys of Hall,  
The hickory told me manifold  
Fair tales of shade, the poplar tall  
Wrought me her shadowy self to hold,  
The chestnut, the oak, the walnut, the pine,  
Overleaning, with flickering meaning and sign,  
Said, *Pass not, so cold, these manifold*  
*Deep shades of the hills of Habersham,*  
*These glades in the valleys of Hall.*  
  
And oft in the hills of Habersham,  
And oft in the valleys of Hall,  
The white quartz shone, and the smooth brook-stone  
Did bar me of passage with friendly brawl,  
And may a luminous jewel lone  
—Crystals clear or a-cloud with mist,  
Ruby, garnet, and amethyst—  
Made lures with the lights of streaming stone  
In the clefts of the hills of Habersham,  
In the beds of the valleys of Hall.  
  
But oh, not the hills of Habersham,  
And oh, not the valleys of Hall  
Avail; I am fain to water the plain.  
Downward the voices of Duty call—  
Downward, to toil and be mixed with the main,  
The dry fields burn, and the mills are to turn,  
And a myriad flowers mortally yearn,  
And the lordly main from beyond the plain  
Calls o'er the hills of Habersham,  
Calls through the valleys of Hall.

—Sidney Lanier.

WRITTEN evidently under the influence of Poe, this poem of the late Sidney Lanier illustrates quite fully his own theory of musical and verbal accentuation and phrasing. But I have other things to discuss to-day—I call it discussion, this monologue of mine, which allows you no alternative but read or run. Here is a single line by that shy, poetic, New England girl, Emily Dickinson. In a moment of mystic exultation she once wrote, "And the noise in the pool at noon excels my piano." This sounds a little like Walt Whitman. Now read what George Meredith, the living master of English fiction, said of the piano. It is rather discouraging to lovers of the abused instrument:

"The wretched tinckler called a piano, which tries at the whole orchestra and murders every instrument in the attempt, is like our modern civilization and a diminishing of individuals for an insipid harmony."

\* \* \*

Here we have two texts from totally dissimilar temperaments—Miss Dickinson was a poet; Meredith is one—and yet both a hopeless view taken of the most popular instrument in Christendom. One more I shall quote, and from the pen of J. F. Runciman, of the *Saturday Review*. This critic is absolutely fearless, a little flinty, but eminently sincere in his judgments. This is what he thinks of piano playing in the last year of the nineteenth century—alas! that young twentieth century, that beckons us so hopefully from its door-sill, I wonder what it will

bring to the young hearts? Mr. Runciman is a realist; he handles piano playing not as a vague, unpleasant abstraction, but something to be met with, wrestled and overcome. He is after—to him—a dangerous condition in music, not an idle speculation. Hear him expound from his stony pulpit, a very Carlyle in his denunciation of the modern grand piano, and the man who sits in front of it!

"Tired of all these, for' some kind of change 'I cry, As, to behold' the piano athlete lording it and the genuine musician kicked ignominiously from our doors. The piano athlete has had a long reign in London, and his reign is not by any means ended yet. Why? Because the complexity and ennui of modern life, its unreality and horror of simplicity and the naked truth, its wide outlook on the whole of human life (made possible by railway and telegraph), its good features as well as its bad features, have resulted not only, as Ruskin said, in our longing to be anywhere else than where we are and in any other time than our own time, but also in a crazy desire to make very machine or tool or instrument serve another purpose than the purpose for which it is fitted. No organist wants to play organ music on the organ, and no audience wants to hear it: both player and audience want to hear the noises of the barnyard, of the woods in summer, of the thunder storm, more or less successfully imitated. No clarinetist is content with the genuine characteristics of the clarinet; he wants the agility and the long upper range of the flute as well. The flautist for his part wants the richness and loudness of clarinet in his lower register. And the pianist wants to imitate the flute, the clarinet, the piano, the orchestra, and every instrument in and not in the orchestra. Besides that, he wants to do feats which should be the inalienable copyright of the gymnast and the conjurer, and the audience is with him in the belief that these are the things for which the piano was invented and for which piano playing is taught. The piano was once an individual instrument, an instrument with a quite definite character of its own: now it is become a monstrous hybrid, a strange and horrible Circe with power to change musicians into curious animals, all their musicianship turned to an intense lust for an exaggerated technic. A few pianists, scattered here and there over the face of Europe, have resisted the enchantment to an extent, and combine with the lust for technic a love of music and beautiful tone and phrasing. But they are spoken of as pianists of inferior talent. Their superiority is considered a mark of lower talent and is decidedly a drawback to their success. Schools of playing, in the old and only true sense, there are none. The difference between Mozart and Clementi was that Mozart took one essential feature of the piano and made the most of it, while Clementi made the most of another essential feature. The difference between our modern so-called schools is merely that one tries less than another to make the most of possibilities which are not essential features of the piano. So A comes and does wonderful tricks and holds his own in the public estimation until B does one trick more, and by making a new sensation eclipses A. Were A and B both artists, both might hold their own. But of artists there are few, and of instruments for them to play on there are fewer. There are passages in Beethoven which have not been heard by the modern ear, simply because the modern piano is not the piano they were written for, and on the piano they were written for they produce a totally different effect to the effect they produce on the modern piano. The best pianists either boldly play the loud passages of Beethoven and Mozart with about thirty times the intensity of tone the composers wrote for, or 'fake' the instrument as an oboist does when his oboe gets a quarter of a tone flat in the middle of a symphony. But, as I say, it is a waste of energy for any pianist to try to play in musically fashion, and most pianists seem to realize this and never try. Ninety-nine out of every hundred piano

recitals given in London are not only not worth attending, but are a positive offence to one's artistic conscience. I shirk them without shame, especially at such times as at present, when the athletes are not even first-rate athletes, but for the most part tenth-rate, weak kneed, or rather weak wristed, weak fingered, weak armed imitators of the first-rate men."

\* \* \*

This is magnificent, but is it the downright truth? There is a brassy, brilliant tone exploited too frequently by the unthinking and unmusical virtuoso, but this style has gone the way of all that glitters and is merely meretricious. Never has there been a time when musical feeling is demanded, not as a complement to technical display, but as a genuine foundation of the equipment of a pianist of the first rank. Pianists who only play with "expression" usually can't play the piano at all. And there is nothing more vicious or more misleading than the idea that music is emotional mush, that music is a sort of quivering, jelly-like element that must attack first the tear bags and then the brains. The history of the art of music, while it shows much racial and emotional variations, agrees on one essential—the idea ever rules. There always has been virtuosity; it began when the first man saw the first fig tree. It is the desire for decoration—the desire of the mote for the sunbeam. First the singers, the utterers of mellifluous *tra-las*, then bowed instruments and ones of wood invaded the concert room. The pianist came last. He is the consummate flowering of a race of humans set apart. His forbears danced and twanged the lyre before painted and sodden Roman emperors. This rhythmic energy has been handed down from the days when the centipede became an admirer of the sunflower. Max Nordau believes the "pianistic" instinct may be traced to some Simian ancestor of arboreal habits. It is certainly on the planet ripe and rampant now, and where is the harm? If a virtuoso chose to indulge in a little sheet-lightning at the end of a good program it is not alone to tickle the ears of the groundlings, but also to enjoy in some lofty tumbling on his own account. It is rather sad for Mr. Runciman to accuse piano players of being gymnasts. All performances of music, from a Bach motet to a Tschaikowsky symphonic poem, are in the nature of an exhibition, a display of the sport impulse, the desire to make believe. It is in an epic, it is in a cathedral, and perhaps it peeps and dazzles from remote and perilous planets.

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Now, having pleaded with Mr. Runciman for the pianist as showman, let me clap him on the shoulder and cry bravo! Any insistence on the velocity principle in piano playing, any undue accentuation of value of miraculous accuracy or muscular endurance, may be speedily routed by the assurance that all these can be duplicated by some mechanical contrivance. A machine may always argue down a man if only they both be talking about different subjects. But at a time when beautiful phrasing, beautiful tone, are asked for, when brilliancy has become a by-word and a reproach, is it not curious that our critic should pitch upon

the very qualities now more highly prized than mere digital fumblings?

London must hear lots of good piano playing. Paderewski every season, Vladimir de Pachmann, Rosenthal—perhaps Joseffy some day—and then there was Liszt, Thalberg and Chopin, who were greatly admired! Surely no one may accuse Paderewski of exaggerated virtuosity, while De Pachmann and Rosenthal both draw from the instrument remarkable varied tonal qualities. Rosenthal's tone is the thunderbolt, De Pachmann's like a rose leaf, yet Rosenthal, because of sheer power, can whisper quite as poetically as the little Russian.

The piano is now quite an instrument of definite character. On it, on the modern grand, the old-fashioned Mozartean, pearly passage, the more sonorous Clementi wrist blow, may be reproduced. In fact, as I have so often written, the piano is today capable of interpreting anything from Scarlatti to Sgambati. I never heard Arnold Dolmetsch play on his virginals, spinets, harpsichords, and I am quite sure that it must be wonderful, but even this old music may be played by a poetic latter-day pianist with fingers of velvet. I hear the huge hilarity of Mr. Runciman and Mr. Shaw 3,000 miles away. And as for Beethoven, he certainly sounds better played by a d'Albert on a modern grand than all the harpsichords in existence. Of course we get more intensity of tone than did our grandfathers. We are more intense; we demand intensity; it is "tuning" up and not a "diminishing," as Mr. Meredith asserts, that our natures crave. Perhaps it may be an evidence of degeneration, a sort of mental dram-drinking to keep the nerves titillated. That need not concern us just here. The few great pianists of the day—and every generation had only a few great ones—aim to combine the excellence of all schools. Few succeed. It is not given all actors the power of varied interpretation. But fancy reverting to those charming, candle-lit evenings, listening to a periwigged bore playing a Mozart or a Dussek concerto accompanied by four firsts, two seconds, two violas, two 'cellos, two double basses and the usual wood? It reads lovely enough in novels, but it would prove too insipid for our proud stomachs. Besides, it is a pathetic fallacy to suppose that there is not as much music in the hum of a hurricane as in the faint, sweet arpeggios of the harp.

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The trouble is there are too many mediocre pianists, but are there so many admirable master blacksmiths in the world? Technic having gone as far as it can in certain directions, is backing water and seeking for broader musical effects. Many virtuosi who began their career as wielders of Thor's hammer are to-day specialists and seek for the half hidden souls of their instrument, and roar gently in Beethoven and Liszt. Tonal variety rather than swiftness of fingers, above all a solid, singing *legato* rather than mad, senseless rushes over the keyboard, for all the world like a bull charging a scarlet bonnet. Back this serious style with poetic feeling, ample facility, a musical temperament, and you have the portrait of many piano players of this epoch. I think that pianists realize the hopelessness, the futility of competing with the orchestra in power or color—most organ-

ists will embrace this heresy. So brilliancy is not the only merit of the modern virtuoso; brains are.

\* \* \*

Enough. Mr. Meredith and Mr. Runciman reach the same belief by different roads. With Emily Dickinson, hers was a mood evoked by some mellow rent in the rocks, haunted by moss, the cool stealth of spring water and a few faint shafts of light striking through the green. "And the noise in the pool at noon excels my piano." To that mood I can more readily attune myself than to the others.

#### Damrosch-Björksten Lecture.

THIS is so entitled because, while the lecture on "Wagner as a Melodist" was delivered by Walter Damrosch, the vocal illustrations were by Theodor Björksten's pupils, Miss Elizabeth Dodge, Miss Jeanette Gossette, Miss Eleanor Stuart Patterson, Miss Fannie Kirschberg, Hugh Whitfield Martin and Patrick Motley, and were highly important factors, while finally it was the last of the series of three lecture recitals given under Mr. Björksten's auspices.

In his well-known manner, seated at the piano, in fluent conversational style, Mr. Damrosch sketched the early Wagner, of "Das Liebesverbot" and "Die Feen," calling attention to several melodic-harmonic similarities in later works. He pointed out the *turn* in Rienzi's Prayer, in the "Tannhäuser" March, Brünnhilde's motif ("Götterdämmerung") and elsewhere as a Wagner characteristic, and called attention that twenty-five years ago the title even of this lecture would have been sneered at, for there were few then who conceded melody to Wagner.

The lecture was full of little sideplays, of humorous allusions, and earnest gesture, and was undoubtedly a happy effort—only, don't attempt to sing, dear Mr. Damrosch!

Miss Dodge sang Senta's Ballade with fervency, reaching her A with clear tone, and accompanied by some slambang piano playing. She was also leader of the Rhine-daughters' trio, a lovely ensemble, ably sung. Miss Gossette has a strong voice of much promise, and sang "Elsa's Dream" very well. Miss Kirschberg's future is full of promise, such was the power of her Wotan (Erda) number, while Mr. Martin quite covered himself with glory as Tristan, and in "Dreams" sang with undeniable temperament. A well-rehearsed and effective performance of the "Meistersinger" Quintet closed the program, which was a veritable tribute to Mr. Björksten as a teacher, such was the high plane of the vocal part.

And so ended a highly interesting series of lecture-recitals, of great educational value, thanks to the keen brain and artistic mind of the originator, Theodor Björksten.

#### The Bostonia Sextet Club.

This organization has enjoyed a successful season and secured many return engagements. The personnel of the club is as follows: Walter E. Loud, violin; S. S. Sutcliffe, violin; W. A. Hochheim, viola; Wulf Fries, violoncello; Alfred Reinhart, double bass, and C. L. Staats, clarinet.

#### A Pleasant Musicale.

Mrs. Charles Wells Hatfield gave a musicale at her residence, 111 West Seventy-fifth street, Saturday afternoon, March 25. Among those who contributed to the entertainment were Miss Elise A. Hack and Miss Clara Bell Bagg, pianists, assisted by a number of Miss Bagg's favorite pupils. Mrs. Hatfield sang two songs.

#### Sousa's Band.

John Philip Sousa and his band are making their fourth transcontinental tour, which is proving even more successful than the other similar tours which this famous band has made. Everywhere the "March King" is greeted by throngs of admirers, and the playing of his band never fails to arouse enthusiasm.

The bookings for the first week in April are: Saturday, April 1, Minneapolis, Minn.; Sunday, April 2, St. Paul, Minn.; Monday, April 3, Chicago; Tuesday, April 4, Chicago; Wednesday, April 5, Chicago; Thursday, April 6, Dowagiac, Mich.; Friday, April 7, Grand Rapids, Mich.

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ADMISSION DAILY.

## Sauer's Third New York Recital.

FTER a most successful Western and Southern tour Emil Sauer returned to New York to give his third recital here, at Carnegie Hall, on Tuesday afternoon, March 21. He was greeted by the usual enthusiastic audience which attends the Sauer recitals. The program was varied, and needless to say, extremely difficult.

The Rameau Gavotte and Variations in A minor was an appropriate selection with which to open the program. It has an originality, form and outline of its own, which serve to make it most suitable for an introductory number in place of the customary Bach Prelude and Fugue. There is a certain form and construction which remind one of the great John Sebastian. Sauer gave a rhythmical and comprehensive interpretation to it; indeed one could almost say that, aside from his wonderful technic, the highly developed rhythmical sense is the pianist's chief characteristic. The Beethoven C major Sonata, op. 53, commonly called the "Waldstein," was listened to most attentively, for one or two critics have slightly criticised Sauer's Beethoven playing. His playing of this sonata quickly demonstrated that, although Sauer has strong ideas of his own, which are apt to be thoroughly acceptable, he gives a color and reading to his Beethoven which, though unusual, still may be just as correct as the conventionalized modes. Sauer certainly delivers to his hearers a highly colored, sensitive and poetical creation. The Allegro con Brio was dazzling. Hearing Sauer play it one was forced once more to acknowledge the folly of weak fingered amateurs to hang away hopelessly at a composition which bristles with digital perplexities. In the Adagio Molto Sauer showed where he departed from strict conventionality. He gave to it an atmosphere all his own; certain phrases were made to tell a new story, and evidently the public enjoyed it, for the Sonata was wildly applauded. The pianist's third number was Schubert's Impromptu, in G minor, op. 90, No. 3, and in point of conception was the most musically number on the program. Nothing could be more correct and congenial than the treatment it received; strict tempo was adhered to; there was no sentimentality, but much sentiment. The two difficult compositions, Mendelssohn's "Praeludium" and Chopin's "Fantasie" followed.

As a means to display clear cut technic these compositions are peerless, but perfect musicianship must enter into the playing as well as technic, hence they are so seldom well played. Chopin's F major Nocturne and "Butterfly" Etude followed in grateful contrast. Sgambati's "Nenia" came next, opening with an impressive and characteristic melody. There is terrific octave work, which thunders and booms like a cannon. Sauer's hands were like steel, still the tone of the piano was not forced.

It is unusual nowadays when an artist is so eminent a pianist to discover that he can also compose music which merits serious consideration. The two Sauer compositions, the "Propos de Bal" and "Etude de Concert," reveal a constructive and inventive sense highly developed; the compositions are original and interesting, also difficult. The closing Liszt number, "Reminiscences de Norma," needs no description: it is one of the monuments of difficult piano pieces, such as Liszt knew so well how to construct. To speak of Sauer's technic and poetical temperament is unnecessary; his glissandos, well built crescendos, judicious diminuendos, clear, clean trills and runs, powerful, almost colossal chords and octaves, are now well known throughout the country.

Sauer is one of the few great artists, and there is no great artist who is now before the public with a more truly artistic temperament than his. The pianist's encores were Rubinstein's Staccato Etude and several selections of his own. An excellent Knabe piano was used.

## Luigi Von Kunits.

At the Mozart Club ballad concert, given in Pittsburgh last Friday evening, Luigi von Kunits, violinist, was one of the soloists.

## Miss Shay's Engagements.

Miss Jessie Shay, the pianist, has engagements to play as follows: March 26, Mrs. Trenor Park; April 7, recital at Knabe Hall; April 13, recital at Middletown, and April 28, recital at Bridgeport.

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## American Successes.

CABLEGRAM.

BERLIN OFFICE MUSICAL COURIER,  
BERLIN, March 25, 1890.

Editors *The Musical Courier*:

GREATEST success yet achieved in Berlin, musically, by an American, was scored on Thursday by Maud Powell, the violinist, at the Singakademie, in joint concert with Chicago's basso, Ernest Sharpe, who also made a decided hit, arousing great enthusiasm with splendid voice and artistic singing.

FLOERSHEIM.

## The New York String Quartet.

A RECITAL was given by the New York String Quartet last Sunday afternoon, in Berkeley Lyceum, to an attentive audience, which comfortably filled the building. The recital was under the patronage of Mrs. A. H. Alker, Miss Bert Andrews, Mrs. L. L. Delafield, Mrs. W. R. Grace, Mrs. H. Goldman, Mrs. E. Hochheimer, Mrs. J. Jaros, Mrs. C. Liebmann, Mrs. A. Steiglitz, Mrs. L. Weber and Mrs. R. Wagner.

The program consisted of a quartet in D major, by Haydn; a quartet in A major, by Afanaseff, and a quartet in G major, by Beethoven. With the Haydn and Beethoven works all lovers of chamber music are familiar, but the composition by the Russian was a novelty. And it proved a most fascinating one, being fresh, picturesque and solidly musical. It is a work that will figure on many programs, since its beauties have been disclosed by the New York String Quartet.

The personnel of this ambitious organization is as follows: Bernard Sinsheimer, first violin; John Spargur, J. Altschüler, viola, and M. Altschüler, violoncello. Mr. Sinsheimer, whose ability as a soloist and ensemble player is well known, has associated himself with three capable musicians, who are exceptionally equipped for ensemble work. He and his associates show in their playing an understanding of the text of the composer, a fervor and a refinement not often possessed by quartet players. A certain finish, which is very satisfying, characterizes their work. It will be interesting to watch the development of the New York String Quartet.

## Gruber Next Season.

Frank A. Gruber, son of Hon. Abraham Gruber, a tenor, studying under the direction of Frank Ch. de Rialp, is expected to make his débüt in oratorio and concert next season, and to continue his studies with the intention of entering upon an operatic career later on. Mancinelli, who recently gave an audition to Mr. Gruber, predicts a brilliant future. The young tenor is the grandson of the late operatic tenor, Carl Bernard, who appeared in this country in the early seventies with the famous basso, Carl Formes.

## Rudolf King.

Among the many piano pupils sent by Rudolf King, the Kansas City pianist and teacher, to Professor Barth, of Berlin, none has distinguished himself more than or met with as much artistic success as Herbert Kimbrough. This young man recently appeared at a musicale given by Dr. and Mrs. W. Koenig in the German metropolis, and made a distinct hit before a very select and critical assembly of guests.

Mr. Kimbrough will soon return to America and intends continuing his studies under Mr. King.

## Louise L. Hood Trio.

Works by Beethoven, Schubert and Mendelssohn were performed at the last Hood Trio morning, those at the piano being, successively, Mrs. Cole, Mrs. Pedersen, Miss Riker and Miss Heinisch, with Miss Hood, violin, and Mr. Kronold, cello. Miss Hood is the originator and organizer of this ensemble class, now several years old, and which offers exceptional opportunity for pianists who desire ensemble practice. She expects to have a pupils' musicale this spring, probably also a Trio recital. An earnest and enthusiastic teacher, Miss Hood has the affectionate regard of her pupils, and is kept very busy both here and in New Jersey.



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Five Minute Papers, followed by informal discussion on Club Methods.  
 3 P. M.  
 Amateur Musical Concert.  
 (Given by representatives of Federated Clubs.)  
 8 P. M.  
 Concert by the Kneisel Quartet.  
 Assisted by Mrs. Katharine Fisk, contralto.

## Friday, May 5.

Morning.

A Morning at the Country Club.  
(By special invitation.)

3:30 P. M.

Concert of the Morning Choral Club, of St. Louis, assisted by the Dominant Ninth, of Alton, Ill.  
8 P. M.

Amateur Musical Program.

## Saturday, May 6.

10 A. M.

Report of Nominating Committee.  
Elections.

New Business.

Music.

3 P. M.

Concert by the Kneisel Quartet.  
Board Meeting.

## Sunday, May 7.

Special Programs by City Choirs.

Transportation will be one and one-third fare for the round trip, if 100 members attend convention. Everyone, delegate or visitor, should take a receipt for her ticket when purchasing, and then if there is a reduction it can easily be made in St. Louis.

All delegates and officers will be entertained in private homes. Names of such visitors should be sent by April 1 to Mrs. Oscar Herf, 3300 Russell avenue, St. Louis. Names of club members who expect to attend the meeting, and such delegates as may prefer to go to a hotel, should be sent by April 1 to Mrs. Cary Carper, 4604 Morgan street, so that the best possible arrangements may be made.

The most convenient hotels are:

WEST END, corner Vandeventer and Bell avenues.

\$2 and \$3 per day; American plan.

BEERS, Grand avenue and Olive street.

\$1 per day; European plan.

GRAND AVENUE HOTEL, Olive street and Grand avenue.

\$3 per day; American plan.

Other desirable hotels in the business portion of the city are New Planters, Southern and St. Nicholas.

All clubs sending delegates should send names (and office, if any) and addresses by April 1 to Miss Grace Taussig, 3501 Lafayette avenue.

Federated clubs are requested to send short reports of their work (not to exceed 400 words) to their Sectional Vice-Presidents before April 1, so that these may go into the sectional reports.

It is hoped that all federated clubs will deem it a pleasant thing to send year books, programs, pictures of club rooms, or anything else which may be indicative of their work, to Mrs. J. W. Hardt, 134 Greenwood avenue, Topeka, Kan., chairman of the club exhibit. These should be sent before April 1, so that they may be properly arranged for the exhibit at St. Louis.

According to Art. III., Sec. 6, the annual per capita tax of 5 cents on all classes of members must be paid upon admission, and thereafter on or before the first day of April. Checks or money orders should be sent to Mrs. Ada Douglas Battin, treasurer, 354 Mt. Prospect avenue, Newark, N. J. No credentials will be given unless dues have been paid.

Letters and telegrams for delegates and members may be sent care of N. F. M. C., Union Club, Jefferson and Lafayette avenues, St. Louis.

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all members who contemplate attending the biennial meeting may learn of the arrangements. Subsequently the two delegates, the president of the club (or her appointee) and a member, should retain their copies for future reference.

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## LOCAL WORK.

The Philharmonic Society of St. Louis offers, through its conductor, Mr. Joseph Otten, to produce Bruch's "Arminius," with chorus, orchestra and soloists, as a matter of course, on Tuesday evening, May 2, complimentary to the officers and delegates of the Federation. It is earnestly hoped that as many delegates as possible will arrive in time to avail themselves of the opportunity of hearing this work. The preliminary local work is already far advanced, and no doubt the St. Louis meeting will prove to be a great success.

## Sauer's Progress.

**E**MIL SAUER, the great piano virtuoso, is delighted with his first American concert tour, which appears to be an artistic triumph. In all cities the musical multitude flocks to hear Sauer, and the financial results are most gratifying. In Philadelphia on Wednesday evening last the receipts at the Academy of Music were \$37 less than \$2,000, and on Friday afternoon Sauer had a large audience at Music Hall, Boston. We quote:

(Philadelphia Ledger, March 23.)

## EMIL SAUER'S RECITAL.

Herr Emil Sauer gave his first piano recital in Philadelphia yesterday evening at the Academy of Music before an audience which was numerically large and in temperament enthusiastic. But the enthusiasm was not of the ready-made, reach-me-down order. It began with sheer content, and waxed and grew greater as the full force of the beauty of Herr Sauer's playing sunk into the minds of those present. What a relief it is to hear a pianist who never, even in his wildest whirling movements, pounds, and never, in the most fortissimo passages, drowns music in noise. Herr Sauer touches the keys only to draw the tone lovingly, sternly or caressingly, as the case may be. Technic, happily, is to him nothing more than a medium for expression; everything is subordinated to poetry, and while thin temperament of his is not without its disadvantages, its advantages greatly outweigh its defects.

There was a slight divergence last night from the printed program in the substitution of Schumann's "Toccata" for Mendelssohn's "Praeludium," op. 104, No. 1, and the recital as played was as follows:

Andante and Variations.....	Schubert-Tausig
Sonata, op. 31, No. 1.....	Beethoven
Nachstück, op. 23, No. 4.....	Schumann
Toccata.....	Schumann
Bolero, op. 19.....	Chopin
Nocturne, op. 15, No. 1.....	Chopin
Etude.....	Chopin
Rigaudon, op. 204, No. 3.....	Raff
Barcarolle, op. 50, No. 3.....	Rubinstein
Serenade Française.....	Sauer
Galop de Concert.....	Sauer

To this must be added Chopin's waltz in A flat (op. 42), which Herr Sauer played as an encore after the other three Chopin numbers, and a study of his own, entitled "Murmure des Vents," which he added in response to the continuous cheers and applause that followed on his final number.

The solitary instance of the disadvantage which attends Herr Sauer's peculiar temperament was observable in the Beethoven sonata. Sauer's tender interpretation of the theme hardly fitted with the passion of the music; it carried poetry too far and created an impression of tameness. But in the two Schumann numbers the same prodigality of poetic fancy enabled him to paint in most exquisite fashion their ever changing moods.

In the Chopin numbers Herr Sauer displayed his greatest technical dexterity. His effects in pianissimo scales were simply marvelous. They swept like a soft wind sighing through the trees, and faded away like the breath of a dying zephyr. Not a single note was lost, although the runs were so faint that only the deep hush of the house made them audible.

Of Herr Sauer's own compositions, the Serenade was a dainty, pretty thing, just what you would expect from him, delicate in texture, quaint and fanciful. The galop was a brilliant and somewhat

showy number, and the last, the "Murmure des Vents," just what its name implies, a breeze brought about by digital dexterity in scales.

(Philadelphia Record, March 23.)

## SAUER'S PIANO RECITAL.

Emil Sauer's first local piano recital at the Academy of Music last evening not only confirmed but deepened the fine artistic impressions made by this Rubinstein-fathered Hamburg virtuoso at a recent Boston Symphony concert. Herr Sauer is, beyond doubt, one of the greatest masters of technic that has ever been heard in this country, and he does not cheapen this technical finesse by resorting to the usual showy tricks; it is properly subservient to the true artistic effect. While Herr Sauer can scarcely be recognized—at any rate, as yet—as a supreme interpreter of the great writers for the piano, he is, nevertheless, an ideal interpreter of their most delicate effects. Delicacy is the predominant feature of his art. It is doubtful if any living pianist could have played his last evening's program with more exquisite delicacy of shading and more delightful appreciation of the arabesque beauty of the rhythms. Whenever possible he converted the music into charming tone-pictures—thus, the pretty little Rubinstein Barcarolle (op. 50, No. 3), which presented the simplest of technical tasks, was made highly notable as a triumphant little tone picture. Sauer's own two compositions—a serenade and a galop—were concert pieces of the conventional type, but the galop introduced one of the few little tricks indulged in by the pianist—a humorous little whiplash flourish to the end of a run that he himself probably meant as a good-natured farewell flip of the artistic hand. The audience was enthusiastically enthusiastic, and Sauer responded at the close with an extra encore. The only change in the printed program was the substitution of a Schumann Toccata for the Mendelssohn Prelude.

(Philadelphia Times, March 23.)

## SAUER'S RECITAL.

## A REMARKABLY INTERESTING AND SUCCESSFUL PIANO CONCERT AT THE ACADEMY.

Piano recitals are not usually the most interesting of entertainments, except to students of the piano, but that given by Emil Sauer at the Academy of Music last evening fascinated the audience from beginning to end and left them anxious to hear more. Not only is Sauer an extraordinarily interesting pianist, but the interest he excites is entirely legitimate, artistic and sincere. Of his technical mastery it is not necessary to speak. That ought always to be taken for granted, though often it is not. In Sauer's playing there is no thought of difficulties overcome. His method is so facile and so complete that the hearer's attention is directed only to the music. Nor is his personal temperament, pronounced and attractive as it is, ever intruded. He plays with a marvelous delicacy and with a poetical sentiment entirely individual, and yet the impression he makes is absolutely one of unaffected simplicity, of a musical refinement that is manly, wholesome and sweet. He is in no sense a thunderer on the piano. His power is that of a firm, clear grasp upon the meaning of the work in hand, and a firm, clear delivery of the musical thought that is more variously adequate and more uniformly satisfying than that of any pianist that has been heard here for a long time past. His playing of the Beethoven Sonata, op. 31, illustrated these supreme artistic qualities of head and hand. It was as lucid in conception as it was brilliant in expression, and it left the audience fully impressed with the presence of a master pianist. Very beautiful also was the Chopin group, the Bolero wonderfully played, and after it a Nocturne and an Etude, each with its own poetic sentiment, and the familiar Valse, played on a recall, that was a fascinating bit of execution. In the perfect balance, the firmness and clarity of his pianissimo, always with the unfailing sense of masculine dignity, Sauer's playing seemed peculiarly distinguished. There were two Schumann pieces also, one by Raff and one by Rubinstein, and two compositions of Sauer's own, a serenade and a galop that variously illustrated not merely his virtuosity, but his broad musical temperament and the extraordinary individual interest he imparted to his entire program. There was no mistaking the pronounced impression which he made upon the audience, which comprised an unusual proportion of appreciative musicians and amateurs.

(Philadelphia Inquirer, March 23.)

## EMIL SAUER'S RECITAL.

## IT ATTRACTS A LARGE AUDIENCE TO THE ACADEMY OF MUSIC LAST EVENING.

There was quite a large audience at the Academy of Music last night, when Emil Sauer, the distinguished pianist, gave his first recital in this city. He had played here before with the Boston Symphony Orchestra, and had made such a deeply favorable impression that there was much interest to hear him in an exclusively piano program. Judging from the applause which his performance elicited the experience was entirely satisfactory. His program was not as varied as would have been desired, not sufficiently so to afford a thorough test of his powers. With the exception of an early sonata of Beethoven's, written in the manner of Mozart, it consisted altogether of romantic music, of numbers by Schubert, Schumann, Chopin, Rubinstein, Sauer and Raff. Even the Mendelssohn Praeludium was not played, a Toccata by Schumann being substituted.

This was a scheme which did not permit of an exhibition of more than a single style and which very likely therein did Mr. Sauer an injustice. So far as his opportunity served he played most admirably, with brilliant technic, of course, but with insight, eloquence and imagination; with the utmost beauty of touch, fluidity of tone and delicacy of expression; and with much of that peculiar faculty for sustaining the sound, and making one forget that the piano is an instrument of percussion, which constituted the characteristic greatness of Paderewski. His interpretation of Beethoven's Sonata, op. 31, No. 1, was too sentimental to be unexceptionable, but nothing could have been more exquisite than his rendering of Schumann's "Nightpiece," of Chopin's Nocturne, op. 15, No. 1, or of the Rubinstein Barcarolle. It was delicious.

There was a great deal of applause and in response to persistent encores Mr. Sauer played Chopin's familiar D flat Waltz and a graceful little trifle of his own.

(Boston Advertiser, March 25.)

## SAUER'S RECITAL.

Amidst the shower of great pianists that has recently fallen upon America Mr. Sauer is by no means the smallest drop. It has been especially interesting in Boston concerts to compare Sauer, Rosenblatt, Carreño and Aus der Ohe. The recital of yesterday, with its varied program, gave good opportunities of judging of Mr. Sauer from the intellectual, emotional and technical sides. His program was of a more sustainedly high character than his preceding ones. There were no angelic dreams in this list and their absence was not regretted.

The old French spinet music of Rameau has been coming again into the concert room, giving a quaint and delightful contrast to the modern thundering. The Gavotte is exceedingly dainty and full of the trills and embellishments affected by the old French school and the variations of the same character. Mr. Sauer did not spoil the work by modernizing, but played it lightly and in the spirit of the school.

The set of sonatas, op. 31, is the most popular of the Beethoven sonatas, being a sort of neutral ground where the musician and non-musician can enjoy themselves. Mr. Sauer gave a rather more intellectual than emotional interpretation. He took liberties with the dynamic markings throughout, but the first two movements were decidedly the best.

In the Schubert Impromptu, the melody was well brought out, and the whole work was kept in the quiet, simple style that the composer intended for it. In this, the pianist has ample opportunity to exhibit a singing tone, and Mr. Sauer proved himself fully equal to it.

His Chopin playing is always delightful. He played the work on yesterday's program gracefully, not exaggerating the emotion or the occasional rubato.

As the concert approached its end, technic came more and more into the foreground, the culmination being Sauer's Etude de Concert, and the Liszt Rhapsodie No. 9. The Etude, while not a very interesting composition, serves well to display to advantage the technic of the pianist.

Liszt's Rhapsodie, like many of his piano compositions, was a tremendous feat for the artist. Mr. Sauer's playing of it was full of vim and fire, and aroused great enthusiasm in the large audience. There were several recalls, and Mr. Sauer, after much persuasion, responded with an encore.

(Boston Post, March 25.)

## RECITAL BY EMIL SAUER.

Emil Sauer gave a piano recital, his third and last, at Music Hall yesterday afternoon, with the following program: Gavotte and variations, Rameau; Sonata in G, op. 31, No. 1, Beethoven; Impromptu, Schubert; Praeludium, Mendelssohn; Fantaisie, op. 49, Nocturne, F major, op. 15, No. 2, and Ballade, op. 47, Chopin; Barcarolle, G minor, Rubinstein; "Nenia," op. 18, No. 3, Sgambati; Concert Study, Sauer; Rhapsody, No. 9, Liszt.

Those who have heard Mr. Sauer in his recitals given this season are now well aware of his many superlative gifts as a pianist, and his limitations also. In this last recital there was the same exquisite technic and touch with which in the less serious numbers he knows well how to charm the listener, and in the larger Chopin numbers there were often most beautiful moments, only to be marred at other times by a great deal of exaggeration. The Nocturne also was played in a superficial manner.

The Beethoven Sonata was, however, played in an admirable manner, and was welcome, as this Sonata is not often heard in public these days. The latter numbers of the program were given in a faultless manner.

There was the usual large audience present which has been observed at all of the recitals that Mr. Sauer has given here, and enthusiastic applause was invariably the rule after every number.

## Miss Feilding Roselle's Matinee Musicale.

At the Waldorf-Astoria on Monday afternoon, April 3, Miss Feilding Roselle will give a musicale. The singer will have the assistance of Miss Lillian Littlehales, cellist; J. Henry McKinley, tenor, and Paul Ambrose, accompanist.

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**Mme. Teresa Carreño.**

MADAME CARREÑO has come to town again, and that is an event of much greater importance than if "the Campbells were coming," I can assure my readers. Yes, like an Aurora, she has risen in new splendor on the horizon of music and has played two concertos with the Boston Orchestra this week, in a style that ought to have rattled the bones of old Father Time himself! Everybody ought to go and hear Madame Carreño, and I protest that no musician can afford to lose the present opportunity which her visit to this country affords. Such an exhibition of absolutely free and unshackled genius as her reading of the Tschaikowsky and MacDowell concertos presents is absolutely without a parallel, even among the giants of piano playing of the present day. She has now attained a pitch of virtuosity which, like that of Liszt, seems fairly to laugh to scorn all technical difficulties, and her colossal tone dominates the great orchestra and floods the hall with more overwhelming power than ever.

Often as I have heard Madame Carreño, I am always surprised anew when I hear her again. I was sitting in the "artists' heaven" in Carnegie Hall, the other afternoon, at the farthest possible point from the pianist, and when she began with those tremendous opening chords, in the Tschaikowsky Concerto, from the bottom to the top of the piano, I thought I had never heard such brilliance and such grandeur of enunciation! And then all that network of running passages was like Tausig's "rush of silver" over the keys, every note as clear as a bell, and played with a bewildering rapidity. The finale had the true Cossack wildness and temperament, with its sharp and characteristic accentuation.

The Second Concerto, by MacDowell, which was on the program Thursday evening, was carried through in the same triumphant manner, and the Scherzo (so playful and spritely, as this composer's scherzos always are) was a marvel of finesse and technical finish. It was most magnetic. I thought of Von Bülow and wished he were present, as I recalled how enthusiastically he talked to me about Madame Carreño when he was last in this country. "She is the Amazon of the piano, and is, by far, the most popular pianist in Germany to-day," said Von Bülow.

I cannot close without a word about the instrument which Madame Carreño used at these concerts. It was a most magnificent piano, and fully sustained the reputation of the distinguished and ancient Chickering firm. The solidity, evenness, pearly quality, depth and perspective of its tone—its nobility of utterance, in short, were remarkable. "Long live Chickering!" say I. AMY FAY.

**The Oratorio Society Sings.**

THE Requiem of Hector Berlioz was sung here in November, 1885, and by the Oratorio Society. Previous to that the work—a colossal one—was given in 1882 and first in 1881 at the May Music Festival, held in the Seventh Regiment Armory. Then there was a chorus of 1,000, with Campanini as the solo singer. Saturday night last, at Carnegie Hall, the Oratorio Society, with a much smaller chorus, sang the Mass of the Dead again. Frank Damrosch conducted in a mediocre fashion. There was the regulation number of four brass bands, with the extra tympani. Two of the bands were stationed at the rear of the chorus and two in an upper gallery. In some parts of the hall the vast volume of tone was too overpowering. Yet the "Dies Irae" sounded sufficiently imposing, and so were the antiphonal passages in the "Tuba Mirum." The chorus did not always sing in tune, and there was sometimes raggedness in the attacks. "Quarens Me," unaccompanied, was faulty at moments. Still, there was praiseworthy precision in the "Dies Irae," and the extraordinary composition might have received worse treatment.

Thomas Salignac took the tenor part in the "Sanctus." Berlioz in this Requiem has striven and attained the most

sensational and theatrically thrilling effects. One is reminded of Thomas Hardy's description of distance beyond the heroic, the immense, the overwhelming, a distance—a special extension—that becomes horrible. There are in this Mass moments when the exaltation attendant on tonal splendor, merge into fear. Too much is attempted; the architecture is so stupendous that finally it becomes fatuous and fatiguing. It is Berlioz's most important musical legacy and it ought to be performed once every half century.

**A Muscale at the Musin School.**

ALBERT ZIMMER, Ovide Musin's assistant in the Musin Violin School, gave a recital last Wednesday night at No. 32 Union square to the pupils of that institution and a few invited guests. The recital was opened with Sonata in A major, for piano and violin, by Mozart. This lovely composition, which gives both the piano and the violin considerable to do, was played by Gaston Dethier and Albert Zimmer, as only masters of ensemble can play it. Mr. Dethier, who enjoys a high reputation as an organist, seems equally at home at the piano. His work in this sonata and his accompaniments to the other pieces Mr. Zimmer played were artistic in the highest degree.

Mr. Zimmer played Lalo's First Concerto, the tremendously difficult one which the author dedicated to Sarasate. This was performed in so masterful a way as to stamp Mr. Zimmer as a violinist of high rank. In the entire range of violin literature there is scarcely any composition which makes larger demands upon the performer than does this Lalo Concerto. The violinist overcame these difficulties so easily as to suggest "ars est celere artem." It is not necessary therefore to speak further of Mr. Zimmer's technic. On his flawless intonation, his noble tone, his graceful and effecting bowing, his soulful and intellectual interpretation, his perfect phrasing, it is a pleasure to dwell. Mr. Zimmer, as is well known, is one of the best pupils Ysaye ever had. When Ysaye left the Brussels Conservatory to make a concert tour he placed Mr. Zimmer in charge of his most advanced pupils, thereby showing how highly he esteemed him as a teacher.

Mr. Zimmer has been in New York only a comparatively short time, yet his great abilities as teacher and virtuoso are receiving substantial recognition. He is gaining ground every day and already holds a prominent place among the leading violinists of the city.

**Miss Rebecca Wilder Holmes.**

Miss Rebecca Wilder Holmes, the young violinist, who is under Townsend H. Fellows' management, is creating a stir in musical circles. She played March 2 in Hartford, will play at the Church of the Redeemer, New Haven, on Easter; at a recital to be given by Willis Bacheller in New York in the near future, at the song recital to be given in Tremont during April, and in Troy in May.

**Schnecker Compositions.**

A short cantata for Easter is "The Risen King." The music is simple and melodious, contains no extended solos, and is easy of reading by the average choir. Accompaniment, organ or piano. The contents are as follows: Introduction, chorus, "This is the day which the Lord hath made." The story: Chorus of men, "As it began to dawn"; trio, women's voices, "With loving hearts and laden hands"; recitative, men, "But when they came unto the sepulchre"; chorus, "The Lord is risen"; recitative, men, "Then went they out quickly and fled"; chorus, "Weeping for Him"; alto solo, "They have taken away my Lord"; recitative, men and women, "And when she had thus said"; chorus, "O grave, where is thy victory." Finale, chorus, "Unto Him who loved us."

Mr. Schnecker is as usual very busy with vocal pupils, his class having grown to goodly numbers. This has become a specialty with him, and the coaching of singers, for both church and concert, is taking up much of his time.



MARCH 27, 1889.

GENERAL public interest was manifested in five concerts of the week, which stood prominent amid a host of other musicals. They were the "Persian Garden" at Association Hall, the annual concert of the Baptist Temple choir, William M. Sullivan's début as a baritone at the Knapp Mansion, and the two symphony concerts at the Academy of Music.

The first mentioned was repeated on Tuesday evening by request, it having been given under the auspices of the Institute about a month ago. The soprano, Miss Martha Miner, was the only member of the quartet who had not appeared in the previous rendition, the part being then assumed by Miss Marie Donavin. Miss Miner's voice is light, sweet and flexible, besides being sufficiently high to sing the music most agreeably. Her tones also chorded well with the voices of the other singers: Miss Zora Horlocker, contralto; Mackenzie Gordon, tenor, and Gwylim Miles, baritone. As before, there was a preliminary portion to the concert. In this the numbers were "Loch Lomond," sung by Mr. Gordon; "To Love, to Suffer," Tirindelli, Mr. Miles; a duet, "El Desdichado," Saint-Saëns, the Misses Miner and Horlocker; and two selections, "Gipsy Dances" and "Rondo Capriccioso," op. 28, Saint-Saëns, played by Franz Wilczek, violinist, who was also to have appeared before, but was prevented by illness, his place being taken at short notice by Max Béndix.

Mr. Wilczek was in fine form, bringing clear and beautiful tones from his well-handled instrument, and calling forth much applause for some passages of double stopping. His work showed intelligent musical conception and mastery of the bow. Of course, "Loch Lomond" received an affectionate welcome, and had Mr. Mackenzie chosen he could have sung it several times to the more complete satisfaction of his hearers. Mr. Miles is always sure to please a Brooklyn audience, and the two young women were received with an equal cordiality. There was all the usual applause for the lovely words and music of the Song Cycle, with especial demonstration at the usual places—"Come Fill the Cup," "I Sometimes Think," "Myself When Young," "I Sent My Soul Through the Invisible," "Ah, Moon of My Delight," "The Lion and the Lizard" and the graceful closing quartet.

Prof. Edward M. Bowman has made the annual concert given by his choir—that of the Baptist Temple—far and away above what one would ordinarily expect of such a combination: a chorus choir of 160 young singers and an orchestra composed mainly of boys and girls. Yet with this material he gave a remarkably creditable performance of S. Coleridge Taylor's "Hiawatha's Wedding Feast," for the first time in America, at the Baptist Temple, on Thursday evening. Evan Williams, tenor, assisted, singing the part of Hiawatha. The voices showed the result of another year of drilling by the able leader, and the choir sang with sympathy and generally with good balance of tone, giving the peculiar swing and rhythm of the music with precision and spirit. The staccato notes had almost the effect of quartet singing. This precision may have been partly caused by the fact that Mr. Bowman led with the piano instead of a baton, which lent an accuracy to the music as marked as that given by the drum beat. The orchestra, while not to be judged by the ordinary standard applied to professional players, was a credit to itself.

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and to Mr. Bowman, who has given the members their weekly drill. Its success was the more remarkable because it had no baton to follow. The composition was not an easy one to attempt. Yet Mr. Williams complimented these young players on their good accompaniment to his solos.

The characteristics of the new cantata are its richness of color and its peculiar rhythm, suggestive of some of the negro melodies. It is vivacious, in full sympathy with Longfellow's words and strongly individual in flavor. Especially is this noticeable in the progression of notes, giving a statement as simple and direct as a real Indian could express his desires. This is specially evidenced in the "You shall hear how Paupukkeewis," with which several fine descriptive bits are prefaced. The melody is flowing, and the tenor solo beginning "Onaway, Awake, Beloved!" is a beautiful love song, with which Mr. Williams completely won the hearts of his hearers. Altogether the new cantata is an acquisition to good modern music.

A miscellaneous program prefaced the "Hiawatha." The choir sang King's Choral Polonaise, "The Clarion Sounds," and Pinsuti's "We'll Gaily Sing and Play." Lumbye's fantasia, "Visions in a Dream," was played by the orchestra, and Professor Bowman's able handling of the organ was exhibited by the Meyerbeer-Best "Schiller March," with a finely played minuet for encore. Mr. William's numbers were the "Lend Me Your Aid" aria (Gounod), the old English song, "If I Were a Rose," and two Welsh songs, "The Dove" and "The Stars in Heaven," sung as he only can sing these rare old songs.

Altogether, Professor Bowman is to be congratulated on the fine organization which is the result of his careful training.

William M. Sullivan made his first appearance in public as a baritone singer on Thursday evening at the Knapp Mansion, and has every reason to be pleased with his cordial reception, for not only was the main audience room crowded, but adjoining rooms were filled with an audience that comprised many well-known society people from the east end and musicians from all parts of the borough. It was peculiarly fitting that he should make his débüt as a concert singer in this mansion, for here he was first introduced when as a boy protégé of Mrs. Joseph F. Knapp he sang at one of her pleasant evening musicals, given in the perfectly appointed music room. His voice then was a sweet, clear soprano, and it was gratifying to note that these qualities still remain, and that under the intelligent direction of Oscar Saenger warmth and color have been added. Its range is that usual in a baritone, but with a tenor-like quality in the upper register, that should it develop, would give the young singer a truly remarkable voice.

Mr. Sullivan's voice is now light, smooth and agreeable in tone, and he sings with expression, his forte being evidently in songs of sentiment and ballades. He opened the program with the "Dio Possente," from "Faust," and sang three groups of songs by Jacobson, McDowell, Tosti, Schubert, Fischer, Foote, Schumann, Grieg, Franz, Bungert, and English, Scotch and Irish ballads. Those which were most pleasing were the "Evening Star," from "Tannhäuser," with 'cello accompaniment; "Ich Liebe Dich," Grieg; "Loch Lomond" and "Father O'Flynn."

Mr. Sullivan was assisted by Mme. Flavie Van den Hende, 'cello; Hubert Arnold, violin, and Miss Beatrice Fine, soprano, and was fortunate in his choice, for Madame Van den Hende gave great enjoyment by playing a Romance, by Fischer, and a Mazurka, by Popper; Miss Fine gave a delightful reading of, the Jewel Song from "Faust," and Hubert Arnold played with artistic expression the Vieuxtemps' Caprice in D major, the Wieniawski "Legende," and a "Sherzo Fantastique," by Bazzini. Mrs. Charlotte Welles Saenger and Carolyn Yeaton were the accompanists.

Mr. Sullivan had a long list of well-known society women as patronesses, and at the conclusion of the program received the congratulations of his friends.

Had Dryden been a modern poet he would have said, "What art can teach, what human voice can reach the sacred orchestra," instead of "the sacred organ's tone." We all regret that the last Symphony concert for the season has been given, and that Mr. Gericke and his fine body of musicians are to visit us no more until the fall. They have given us musical feasts, to which the soloist of the occasion has, perhaps, represented the dessert. In our criticisms we take the good work of the orchestra for granted, and are too apt to let it pass with a few words of commendation, bestowing our most careful scrutiny upon the special artist, and not giving to this larger body of special artists the meed of praise which it deserves. But as we say "vale" we wish them to know that all their efforts to give us intelligent pleasure are fully appreciated.

The symphonies on Friday afternoon were Haydn's "La Chasse" and Berlioz's "Harold in Italy," in which Franz Kneisel played the viola solo, handling the less effective instrument with the ease and skill with which he does his violin, and bringing out of it a rare music. For the Saturday evening program the orchestral position included the Goldmark overture to "Sakuntala," Brahms' Symphony in D major, and a "Bourée Fantastique" by Chabrier, scored for the orchestra by Felix Mottl and played for the first time at these concerts. This was a jolly little dance that is scored in a most "fetching" style, with odd and unexpected little accents varied in different renditions of a measure. It is sure to be popular.

Mme. Teresa Carreño played at both concerts, giving on Friday the Tschaikowsky Concerto for piano in B flat minor, and on Saturday evening the MacDowell Concerto in D minor. She has a temperament that adapted itself perfectly to these two, so different in spirit. The fire and energy of the Russian received its full interpretation, while the MacDowell Concerto was played with a spirit, brilliancy and forceful touch that seemed almost incompatible with the player's physique. The presto movement was taken at a tremendous speed, big octave chords being dashed off as easily as triplets, and the audience gave a half a dozen enthusiastic recalls at the close of the performance.

Miss Florence Terrel, a young pianist whose good work is beginning to be known and liked, has been engaged to give a piano recital at Wissner Hall on the evening of Monday, April 23.

The Brooklyn Vocal Quartet is to give the second of its interesting concerts of the season at Historical Hall on Tuesday evening, April 11. The program will open with three short quartets by Brahms, followed by a sonata for 'cello and piano (Huber), quartets by Kjerulf and Beethoven, 'cello solos by Bargiel and Davidoff, and "In a Persian Garden" for the closing number. The artists will be Mrs. Alexander Rihm, soprano; Mrs. Adelaide Bray, contralto; Franz Louis Berger, tenor; Gustave Holm, basso; Alexander Rihm, musical director and accompanist. The quartet will be assisted by Leo Schulz, cellist.

Frederick Reddall will give a recital at the Hotel St. George this week, Wednesday, at which he will be assisted by a number of his pupils, Miss Walsh, violinist, and the Misses Hodgson, pianists.

On Tuesday evening, April 13, Dudley Buck's "Light of Asia" is to be given here for the first time by the Brooklyn Oratorio Society, Walter Henry Hall director. Gustav Dannreuther will act as concertmaster, and the soloists will be Mrs. Marie K. Zimmerman, who made such a success here in Verdi's Requiem; Ben Davies, tenor, and Gwylim Miles, baritone.

"Mary Magdalene," Sir John Stainer's cantata, was sung last evening at the New York Avenue Methodist Church by the choir, Abram Ray Tyler organist and director.

Other special services for Holy Week will be given at St. James' Protestant Episcopal Church on Tuesday evening, when the Choral Society, W. A. Thayer director, will sing selections from Stainer's "Crucifixion" and Dvorák's "Stabat Mater"; and at St. Augustine's, on Friday, from 12 o'clock noon to 3 P. M., when Gounod's "Passion" and Dubois' "Seven Words" will be sung. Dvorák's Mass in D will be sung here on Easter Sunday.

Rossini's "Stabat Mater" is to be given at the Academy of Music to-night by the Choral Art Society, which has a chorus of 120 voices. This will be under the direction of James H. Downs, organist of St. Thomas Aquinas' Church. Thomas F. Shannon, bandmaster of the Twenty-third Regiment Band, will lead the orchestra. A. E. B.

### M. I. Scherhey Concert, Passaic, N. J.

FOR the benefit of the Passaic General Hospital, Professor Scherhey arranged a grand concert, which occurred last Friday at the Passaic Club house, and for which this program was arranged by him:

Si J'étais Oiseau.....	Henselt
Concert Etude.....	Moszkowski
Rolf de Brandt-Rantzaus.....	
Aria, from Huguenots.....	Meyerbeer
Miss Martha Wettenge.....	
Ballade et Polonaise, op. 38.....	Vieuxtemps
Miss Emma von Pilat.....	
Mon Coeur, from Samson et Delila.....	Saint-Saëns
Mrs. Louise Scherhey.....	
For All Eternity.....	Mascheroni
Mrs. Daisy von Ramdohr-Nims.....	
Violin obligato, Miss Emma von Pilat.....	
Dr. Otto Jacob.....	Gounod
Duets—	
Der Engel.....	Rubinstein
The Fisherman.....	Gabussi
Miss Joella Holdsworth, Mrs. Louise Scherhey.....	
Rhapsodie No. 11.....	Liszt
Rolf de Brandt-Rantzaus.....	
Mürmelndes Lüftchen.....	Jensen
Miss Joella Holdsworth.....	
Legende, op. 17.....	Wieniawski
Miss Emma von Pilat.....	
Sognai.....	Schirra
Mrs. Mary Hart-Pattison.....	
Duet, from Aida.....	Verdi
Mrs. Louise Scherhey, Mrs. Daisy von Ramdohr-Nims.....	
Wolfram's Fantaisie, Tannhäuser.....	Wagner
Dr. Otto Jacob.....	
Terzett from Così fan Tutti.....	Mozart
Mrs. Mary Hart-Pattison, Miss Martha Wettenge.....	
Dr. Otto Jacob.....	

The concert served to introduce to the music-loving Passaic public Mr. Scherhey's vocal method, as exemplified in his pupils, and right here it may be said the evening became a veritable triumph for the well-known teacher. Society turned out in force, and in consequence standing room became early at a premium; a most worthy object was benefited by several hundred dollars and a brilliant concert heard.

Young Rantzaus, a Gallico pupil, played his numbers with much finish and brilliancy, followed by Miss Wettenge, whose beautiful alto voice, in the Page's aria, was listened to with marked interest. A violinist of promising future is Miss Von Pilat, who played with an artistic dash quite irresistible.

Mrs. Louise Scherhey became at once a favorite with the public, such is the power of a winning personality, allied with sympathetic and artistically controlled voice. Her range is unusual and her aria was received with enthusiastic applause. Mrs. Ramdohr-Nims was ill, so her solo was necessarily omitted, Mrs. Scherhey taking her place later with another significant success, Liszt's "Lorelei," applauded to the echo.

Dr. Jacob has an astonishing voice for his youth; depth and sonority and temperament resound in it, and he, too, was a favorite. 'Tis said he has sung for Grau, with

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promise of that astute manager's interest in his career. The two duets displayed the fresh young voices of Miss Holdsworth and Mrs. Scherhey, blending beautifully, and followed by the former's own solo, Jensen's "Murmuring Zephyrs," remembered as her solo at the Scherhey concert at Chickering Hall, last year. Miss Von Pilat again made a hit with her violin, and Mrs. Pattison sang very well indeed, though manifestly nervous, and so not at her best. Dr. Jacob sang Wolfram's Fantasie ("Tannhäuser"), earning vigorous applause, and the very difficult *Cosi fan Tutti* trio closed a very enjoyable evening. Miss A. Zur Nieden was at the Steinway grand, and the following prominent society ladies were patronesses, providing the handsome programs, and attending like veterans in concert management to the many details of this very successful Scherhey Passaic concert: Mrs. J. B. Ackerson, Mrs. W. S. Anderson, Mrs. James Ackerman, Mrs. George Arnold, Mrs. H. A. Barry, Mrs. W. I. Barry, Mrs. H. L. Basch, Mrs. J. F. T. Bird, Mrs. G. D. Bogart, Mrs. David Carlisle, Mrs. D. C. Cowdrey, Mrs. F. S. Dates, Mrs. Oscar Dressler, Mrs. C. H. Fowler, Mrs. J. N. Fuller, Mrs. G. Le B. Hartt, Mrs. J. A. Hegeman, Mrs. C. M. Howe, Mrs. Frank Hughes, Mrs. Ludwig Kick, Mrs. Andrew McLean, Mrs. Richard Morrell, Mrs. C. A. W. Pfeil, Mrs. Peter Reid, Mrs. F. H. Rice, Mrs. George Ryall, Mrs. A. W. Shaw, Mrs. T. A. Soule, Mrs. F. W. Soule, Mrs. B. W. Spencer, Mrs. F. M. Swan, Mrs. G. J. Van Schott, Mrs. George Wettlaufer, Mrs. C. R. Wise, Mrs. J. H. Wright.

#### Lillie d'Angelo Bergh's Concert.

NOTWITHSTANDING the most disagreeable day of the season, the Waldorf-Astoria Concert Hall was crowded beyond all endurance, and many were turned away from the concert given by that energetic and enterprising teacher and singer, Lillie d'Angelo Bergh.

Besides the numbers given in Miss Bergh's most artistic vein, she had the assistance of Marie Brema, whose brilliant vocalism was at its best in the "Frauenliebe und Leben" cycle, which she gave in its entirety. No one who heard that interpretation of Schumann's magnificent work will ever forget the multicolor with which Brema delivered each phrase of woman's love, joy and sorrow. She received a well-deserved ovation. It was gracious in Brema to have paid so valuable and charming a compliment to Miss Bergh as to appear upon her program, and it will be interesting to know that this was due to an old-time friendship from the student days of both ladies.

Other assistants who made the program delightfully entertaining were Mrs. Stella Hadden Alexander, whose pianism was shown to its best advantage in the MacDowell selections, and Franz Kaltenborn, who is always a welcome violinist, and was especially so upon this occasion. With the exception of Miss Brema's accompaniments, which were played by Amherst Webber as a special compliment to her, Miss Bertha O'Reilly, a young Canadian pianist, played all the accompaniments, and she did them well and sympathetically. After the concert an informal reception was held, which was a delightful culmination of one of the charming affairs for which Miss Bergh is noted.

Society was out in full force, and many well-known patronesses of music appeared as the patronesses of this concert.

#### Mrs. Adele Laels Baldwin's Pupils.

Mrs. Anna Moulton, contralto, has been engaged for next year by the Rutgers Presbyterian Church. Miss Elise Stevens, soprano, another pupil, sang at the Thursday Musical Club last week. She has a pure, high soprano voice, and after singing "Elsa's Dream" was recalled three times.



BOSTON, Mass., March 26, 1890

OME time ago I began making a collection of the communications contributed to the music papers by teachers of singing in relation to the art on which they profess to be authorities. I have pasted them in a book, my ultimate intention being to study them at my leisure in order to enlarge my knowledge on the interesting subject with which they deal. Every now and then I have skimmed them cursorily, but have not, as yet, felt encouraged to plunge boldly into their remoter profound, for the reason that the more I read the further I found myself from the goal of which I was in search. In fact, I have been more perplexed than edified.

These writers, for the most part, appear to be bent rather on proving each other ignoramus than on imparting information of any practical value. Even on so simple a matter as inhaling and exhaling the breath, no end of theories are set forth. And yet this seems to be a simple business about which there should not be room for two opinions. I have read much of the action of the larynx and of the pharynx, of clavicular breathing, of abdominal breathing, of the rush of air through the glottis, of nasal vibration, of the necessity of controlling the action of the diaphragm and of countless other things anatomical which are the result rather than the impulse of drawing in and of emitting the breath, but I have found little that seems to recognize that the lungs play an important part in the process of breathing. One of these vocal pundits urges that there can be no proper use of the breath that does not come from the stomach, as if the breathing machine was situated there; another urges that the action of the use of the diaphragm must be carefully attended to, forgetful evidently of the fact that the movement of the diaphragm does not precede but that it follows automatically the process of breathing, that it is an effect and not a cause. And if I am convinced of anything by what I have read, it is that the art of good singing is to be learned only through a systematic acquisition of the rules of bad physiology.

What has interested me most in some of these treasures of my scrap book is the intolerance shown toward artists who, it is conceded, sing well, but who sing well in the wrong way—that is, in a way that is not in harmony with the pet theory of this or of that writer, and then I am reminded of the fight between Pip and Herbert in "Great Expectations," in which the latter complains that he has been defeated against "the rules of the game." I am also reminded of the story told of an eminent violinist who, having heard Paganini for the first time, objected that he played with a stiff bow arm, and met with the retort that he would be forgiven if he also were to play as well under the same conditions.

What surprises me, in view of the great mass of learned comment on the art of singing that is constantly seeing the light, and which exploits so many infallible methods for the making of perfect vocalists, that there should be such

scant results in the production of really good singers. The writers are becoming tiresome in their quarreling with each other, and are proving more injurious than beneficial to students who read them and are bewildered with their wildly conflicting theories. What I would suggest in the way of an amelioration of this unfortunate state of affairs is that the singing teachers who are so prone to rush into print in order to prove each other asses should meet in convention and formulate some method of vocal art on which they can all agree.

By this plan we might not have much more good singing, but we should be spared the columns upon columns of angry controversy, of methods that are absolutely at variance with each other, to the hopeless confusion of the inexpert, and of the exasperating self-sufficiency with which misguided and misguiding numbskulls seek to glorify themselves in print.

\* \* \*

Last Sunday evening the Handel and Haydn Society gave a commemorative performance of Haydn's "The Creation" in Music Hall. The singers were Mrs. Genieve Clark Wilson, Ben Davies and Joseph S. Baernstein.

The work sounds wonderfully well after its hundred years of wear and tear, and its simplicity is by no means palling in effect, even after one has been thoroughly seasoned to Wagner, Brahms and Richard Strauss. The closing part, with its prim and formal domesticity of Adam and Eve has aged utterly and for good and all, and our first parents, as depicted by both poet and composer, must be given a foremost place among musical bores; but indescribably fresh and charming is all that goes before. Haydn's "chaos" is perhaps not as impressive as it was of yore, especially as it used to be given with a darkened hall until the moment, "Let there be light!" and the gas was suddenly blazed on the audience. It is decidedly a mild form of chaos, and Richard Strauss would have been more chaotic in one third the number of bars. The choruses are still among the great ones, notably the splendid "The heavens are telling" and the flowing and emphatic "The new created world." And with what wonderful flexibility, fluency and even melodiousness did this old man write fugues, showing learning without pedantry and giving potent accent to the art which conceals art.

The performance was better than that of "St. Paul," which the society gave at the preceding concert. Mr. Hermann used his baton less excitedly and was not so prolific in extravagant gesture. The result was more steadiness and confidence in both singers and players. His views regarding the tempi were not always felicitous, the choruses being taken at a pace too rapid for clearness and precision, and unfavorable for the hearing of the weak inner parts. The chorus singing, however, was on the whole remarkably good, especially in certainty of attack and smoothness.

Mrs. Wilson sang with a thoroughly intelligent appreciation of the character of the music and with easy grace of style and fluency, and though her voice is somewhat light in quality and was ineffective in its higher range, her singing generally was of a merit that made it pleasing to listen to her.

Mr. Davies was not at his best. His voice sounded worn, and the brilliancy seemed to have faded from his upper notes, which were taken with effort and did not always come out solidly. The beauty of his style remains unimpaired, and this made his singing still interesting.

Mr. Baernstein was a newcomer here. He has a large and sonorous voice, and there was much of effectiveness in his singing. I have been given to understand that he was suffering from a cold, which probably accounts for the occasional uncertainty of his intonation. He received some of

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the heartiest applause of the evening for his reading of the passage about "the sinuous worm," in which he departed from Haydn by carrying the last wriggle of the creature down to D in *profundo* with Faineresque effect.

There was a large audience that applauded generously. At the last of this season's concerts by the society on next Sunday evening, Schumann's "Paradise and the Peri" is to be sung, with Lillian Nordica, Fanny Hirsch, Adele Baldwin, Whitney Mockridge and Hugo Heinz as the soloists.

E. A. MacDowell gave a piano recital in Steinert Hall on Tuesday afternoon. The first part of his program included, among other things, Mozart's *Fantaisie* in D, and Rameau's "Les Trois Mains," neither of which was read nor played satisfactorily. The rest of the program was devoted to his own works, including the "Eroica" Sonata, and nine shorter pieces. Here, of course, he was more at home as an interpreter. As a pianist I cannot say that I admire him, much as I respect his fine and sincere musicianship. His touch is dry and heavy; he rarely draws from the instrument an ear-pleasing tone; his pianos are thick and hard, his fortissimos pure noise. He has an immense technic, but he is not its master—it masters him. His nature is innately artistic, and yet, when at the piano, he creates quite another impression. He can let himself go, so to speak, with tremendous passionateness, fervor of imagination and poetic fire, but he has no quieter or more sensuous moments that if they say anything at all say it intelligibly. This lack of grace or of tenderness in sentiment was felt with peculiar strength in his playing of the suave and delicate Mozart *Fantaisie*, which was made to stand reversed, with gymnastic struggling, on its head.

The "Eroica" Sonata I heard again with pleasure, if not with complete satisfaction. I have never been able to rank it quite as high as many of the composer's admirers do, and yet I think I feel its worth thoroughly. More than this, I have an impression that there is much more in it than I have been fortunate enough or able enough to discover. Though it seems indisputable that a composer should be the best exponent of the meaning of his own music, I have always desired to listen to this work played by one who is more a born pianist than Mr. MacDowell appears to be. I should like to hear it performed, for example, by D'Albert, who, I am sure, would bring its beauties and its varying moods of expression out with greater clearness and more convincingly than I have heard them brought out before under the aggressive and monotonously colored treatment to which the composer subjects the work. At all events, he would make it sound better.

Mr. MacDowell met with a cordial greeting from a large and musical audience, and must have felt that his desertion of Boston for New York had not diminished the ardor nor the number of his friends.

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On Friday afternoon, Emil Sauer gave a farewell recital in Music Hall. The artist's playing was as delightful as ever in that genre of music in which he excels. At his best in his own peculiar vein, which is featherly and graceful fingerwork of the utmost delicacy and charm, he is unsurpassed, and it is difficult to conceive that he is not even unsurpassable. In the Chopin Nocturne, op. 15, No. 1; the Rubinstein Barcarolle, op. 50, No. 3, and in his own frothy but effective Etude de Concert, the elegance, the fascinating brilliancy, the pearly clearness of his bravura, especially in wonderfully rapid scale runs, and the smooth accuracy and perfection of his technic in delicate piano pyrotechnics generally were inimitable. It is salon playing, if you will, but Sauer rules exquisitely supreme in it.

The artist seemed to be irritated by the entrance of late comers, which caused him to wait between the pieces until they were seated. Do you have this order of concert-goers in New York? Here, no heed at what hour a concert is

announced to begin, there are people who find it impossible to be prompt in attendance. The plan has been tried of changing the time for afternoon concerts from 2 to 2:30, from 2:30 to 3, and from 3 to 3:30, but the results are invariably the same. On this particular occasion Sauer became very fidgety, and showed his resentment plainly by refusing to be as compliant as usual in regard to encores. He did not vouchsafe one until the very end of the concert, when he relaxed before the noisy and irresistible demand for more. This event inspired a bright writer in one of the papers to urge the plan of relegating all encores to the close of the concert, and serving them up in a bunch, thus affording opportunity to those who know when they have enough of a good thing to escape from listening to more than they had paid for, or desired to hear. The encore supplement is not a bad idea.

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To-morrow evening the Grau Opera Company is to begin a two weeks' season at the Boston Theatre. There are to be performances on every evening except Sunday, and on the afternoons of Wednesday and Saturday, making eighteen performances in all. Eight grand operas a week is something of an innovation here. As far as I can discover the critics are not delighted with the prospect of listening to "Romeo et Juliette" on Wednesday afternoon and "Les Huguenots" on the same evening, to be followed on Saturday with a day performance of "Faust," with "Don Giovanni" at night. The other operas of the week as announced are: "Lohengrin," "Tannhauser," "Die Walküre" and "Il Barbiere di Siviglia."

The advance sale has been very large, despite the grumbling at the prices charged. There has been an especial growl at being compelled to pay \$7 a ticket for the privilege of attending on the "Les Huguenots" and "Don Giovanni" nights, and hearing these works from the best seats in the house. Oddly enough, however, it appears that the most excited demand was for tickets for these nights and these seats, and that at the end of the first day's sale of single tickets, the most expensive ones were wholly disposed of.

Now, if the singers do not fall victims to the fickleness and the asperities of Boston spring weather, rendering changes of operas or of casts imperative, the operatic fortnight will fill the musical community with the customary throes of ecstasy.

It is to be taken for granted that Boston, as well as New York, goes to see the singers of note rather than to hear the music, that the loadstone is the artists and not art. The real music lovers will, as usual, be found in the upper part of the house, and, as usual, also, there will be found the heavy line that divides sincere love of art for art's sake from the make-believe of the mere sightseer, overwhelmed with the importance of sacred ceremonial devotion to the duties incumbent on every faithful worshipper of the proper caper.

B. E. WOOLF.

#### Alma Roberts.

Miss Alma Roberts' musicale at the Astor Gallery, on April 11, promises to be a very select affair, as the list of patrons contains some of the best known society people who are musically inclined.

#### Hugo Heinz Engagements.

Hugo Heinz, who has made so favorable an impression upon the New York and Boston audiences before which he has appeared, has, among others, secured the following engagements. Mr. Heinz is one of the most interesting and satisfactory singers who has come to America this year. On April 2 he will appear in Boston, with the Handel and Haydn Society, which will produce "Paradise and the Peri"; on the 4th he will sing in Brooklyn, and on the 9th he will sing at the Brahms concert, to be given by the Aschenbrödel Society, of New York.

## MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver,  
Supervisor of Public Schools in Westfield, Mass.]

#### SIGHT SINGING IN THE PUBLIC SCHOOLS.

Like so many others of your readers, I wish to give expression to my pleasure that you have opened in your columns a department devoted to the teaching of music in the public schools of this country; and so far as I have had time and opportunity I have read with interest the contributions of your various correspondents and hope for more extended opportunities along that same line in the future.

I also am engaged in the work of teaching and supervising the teaching of music in public schools, and have been so occupied more or less directly for the past twenty-five years, both in this country and across the seas. And by your grace I would like to place some things before your readers for their consideration, and if need be for their debate. What I have to say at present is along the line of the teaching of sight singing in public schools, and how, in my opinion, or perhaps I should say experience, that important end may be attained. I quite agree with a good deal that has been said along the line that good singing is to be desired even more ardently than sight reading. But I have no sympathy with those who pit these two things, as if they were in any sense, or to any extent, antagonisms; for, given the power to sing at sight—even if not at the very first sight—any class ought to be able to sing all the better on account of the possession of reading power.

In one of your recent numbers a statement was made to the effect that "all children love to sing; but usually hate the singing lesson," to which I think any sensible pedagogue would answer, "so much the worse for the singing lesson." And yet, as the statement of a fact in actual experience, there is altogether too much ground for the paradoxical claim. I have witnessed many lessons in which the singing was fairly good and enthusiastic, when no reference to notes was necessary, where both the enthusiasm and good quality in the singing was utterly killed by calling in the aid (?) of the musical notes in the operation. On calling the teacher's attention to this circumstance in a subsequent conversation, he admitted that he had often noted the same thing, but seemed inclined to find the reason in the perversity of the children, never dreaming that some contributing cause might be found in the character of the teaching; and inasmuch as I was simply a visitor common politeness forbade any comment on my part along that line.

It has been my pleasure, and good fortune, to be present during lessons given by teachers of music in various parts of the country, and representing several varieties of "methods," and I must confess that while there were some notable exceptions, yet in the majority of cases my sympathies were with the children who disliked the singing lesson. They had no business to do other than loathe it, for it was neither interesting nor helpful. Children have more common sense than we often give them credit for, and have a very happy way of making the exactitude of their likes and dislikes to be clearly, not to say keenly, felt. They are not politicians, that they should feign a virtue which they do not feel. There may be many reasons for this failure to help and interest the children in musical work leading toward sight singing, but for the present I will only ask to make a brief statement regarding two of them, i. e., the use of scale running, and the attempt to gauge abstract intervals with the voice.

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the major scale taught as a "rote song," or the building up of the power to latterly sing the scale on the principle of diatonic progressions, as is done in some of the public school methods.

I very much fear that this use of "the scale" as the basis of vocal effort is largely to be accounted for by the circumstances that most of those who are in a position to dominate the methods to be used in public schools are first of all players, and only incidentally either teachers of singing—or singers. It may be freely admitted that for the purpose of acquiring dexterity and precision in touching the keys of the piano or organ that a practical study of the mechanical difficulties presented by the various scales is indispensable, but the operations of the singer are so entirely different from that of the player that what would prove sustenance to the one may be deadly poison to the other. Certainly the considerations which would effectually enable a player to open the right valve or touch the right digit on his instrument would be of no use whatever to a singer, who has only one valve to operate upon and no digits whatever to touch.

The singer must have a clear idea of the character of the sound he would produce and any place to touch does not enter into the matter to any extent, but any failure on his part to clearly perceive this tone character must necessarily cause either hesitancy or faulty intonation, or possibly both, and here lies the objection to the common practice of scale running. The tones of the scale taken consecutively in either direction is a succession of antagonisms (or "discords," if you prefer that term), and in any class where the attempt is made to run the scale together, in the early stages especially, there will always be a number who will reach the next tone ahead of a greater number who will hold the tone to be left somewhat too long, thus creating an audible and most unmusical discord at the impact of every note. And to thus train the ear, especially at the earlier stages, to the toleration of this effect, which is at variance with every true and pure musical effect, is certain to impair, even if it does not destroy, the power of true tone perception. So far that may be an excellent argument for the individual effort advocated by Mr. Weaver. But even in the case of individual singing of the scale as a foundational factor, the evil would still remain, though not to the same extent, for there certainly is continuity of thought even in the absence of continued sound, and the jarring discord still exists at the very citadel of tone perception, where its deadening work may still be accomplished.

Now the question naturally arises here, "Is there any reasonable way of avoiding this trouble, even if we grant its existence in the premises?" We reply, there is a most natural and easily applied remedy, and one which is bound to be effective. That is to adopt the principle of teaching on the chordal plan, in which each tone is mutually helpful to all the others, and where the lack of unanimity in striking would ever give a pleasing insinuation of coming harmonies which the powers of the ear would gladly come out to listen to; whereas, in the former case, any sensitive ear would at first shrink from the discordant effect, and by-and-by, becoming inured to it, would hear it without wincing, because the power of proper tone feeling had been vitiated, if not indeed destroyed, under the guise of vocal training.

"But how shall we begin a course based on this chordal training?" "With which chord may we start?" If all chords are alike in their effects, it will be a matter of no consequence which one you choose as your starting point; but if there be any one chord which stands out as more important than the others, or, better still, one which has in itself the power to sustain and aid the others, then unquestionably that chord should be chosen as the starting point. Clearly we must seek for this sustaining power in a major rather than a-minor chord, and in the tones of the common major scale we have the possibility of *three* such chords; the tonic, the dominant, and the sub-dominant. It will require but little insight to reach the conclusion that though these three chords are physically identical, the effect on the mind of the chords, or of the individual tones of which they are composed, are not in any case even similar.

The tones of the tonic chord may easily be felt to be the most sustaining and fundamental of the scale tones, and so that would properly be our best starting point. Let the teacher sound with his voice a tone, say, about the pitch of E, and which he thinks of as the first of the major scale, using for this purpose some vowel which he may regard as best suited to his purpose, and have the class repeat this sound, being guided thereto by their perception of the sound of the teacher's pattern. When this is done satisfactorily let the teacher add to this the sound of the fifth of

the scale, but still using a vowel sound as the medium. Let the class perceive for themselves in what way these sounds differ in tone character, or mental effect; but keep all reference to interval out of the question. When the children seem to have made up their minds as to the difference between these sounds, let them indicate their ideas on this point by a reproduction of the sounds themselves, which will form a surer basis for deciding the quality of their perceptions than any verbal answer, however trite, could do. They will take considerable pleasure in the production of either at will. It will then be well to have them sung to the ordinary sol-fa syllables as "doh" and "soh." Then the tone necessary to complete the chord may be introduced, i. e., the third of the scale—in the same manner as before—first, as something which the ear perceives to be different; then an effort to discriminate that difference, after which it will be in order for the class to make the attempt to reproduce this new sound in company with those already learned; vocal drill on these sounds may very easily be conducted by using the manual signs indicating the same: thus the firmly closed hand to indicate the sound of "doh," the open hand held with thumb upward for "soh" (or "sol"), and the open hand with palm held downward for "mi" (or "me"). These quiet signals are very much better than that grotesque mode of calling out for the tone wanted, to which some educators seem to be so wedded.

Next let the names of the sounds be placed on the blackboard one over the other in the order, "doh," "me," "soh," and you have yet another and most effective means of vocal drill. If you then add the upper octave of "doh" you will have the means of giving your class some interesting work along the line of reading these tones at first sight, by simply using the initial letter of each note name—thus "d," meaning "doh"; "m," meaning "me"; "s," meaning "soh," and if you desire to indicate the upper octave of "doh" this could be effected by placing a small mark, as (.) at the upper corner of the "d," when it would appear as "d." Any class of even primary grade children may be led by a competent teacher to discover for themselves the solidity that is always to be found in "doh"; the buoyancy, or brightness of "soh," and the calm, soothing effect of "me." This perception of the individual tone character of each tone in the scale would ever be kept prominently before the children, as thus and only thus they may become ready and sure readers of music.

When the tones of the tonic chord have thus been established in the mind, it will be well to add in a similar manner the tones of the chord of the dominant, though I must not go into the details of their presentation and development, or you will throw my paper into your waste basket, owing to its inordinate length. With these two chords much really good music may be put into practice, either in unison or harmony, and when the tones composing them are thoroughly acquired and welded together, and not sooner, it will be well to proceed to the addition of the chord of the sub-dominant. When this has been accomplished we will then have all of the tones of the scale, and our choice of music may be somewhat extended and the musical effects somewhat enhanced. It will most assuredly be found that when we get the scale thus built into the mind on their strong and unifying chordal basis, we have gained a power to perceive and to produce musical effects which could not be dreamed of as a result of the prevalent scale-running processes. And now, no harm, but rather delightsome good will result from running the scale, if such be desired, because the strong harmonic hold the notes have on the mind will more than counterbalance the evils of premature scale running, as alluded to earlier in this paper. Surely that ought to commend this plan to those who have so great love for the scale, even if they do not use it so well.

I find that my remarks on the chordal presentation have overrun the limit I had assigned to them, and so I must defer anything I have to say on interval calculation as a means of sight singing to some future time. If the patience of your readers, and your grace will allow, I shall be much pleased in the near future to give my views on that subject, in the hope that I may thereby contribute to the elucidation of this most important subject of music in our public schools.

JOHN TAGG.

#### Weston Spies Gales' Recital.

At the piano recital of Weston Spies Gales Tuesday of last week, in the Town and Country Club, Elizabeth, N. J., works by Schumann, Tschaikowsky, Chopin, Grieg and Dolmesch were played. Mr. Gales was assisted by Miss Martha Miner, soprano. The audience was large, and every number on the program was encored. Miss Miner's singing was greatly admired.

#### The British Guards Band.

LIEUT. DAN GODFREY and his British Guards Band were greeted by an audience which completely filled the Seventh Regiment Armory last Saturday night. The building must have contained nearly 10,000 people. The entertainment, which was termed "An International Band Concert," was participated in by the British Guards Band, the Piper Band of the Fifth Royal Scots Regiment of Canada, and Ernest Neyer's Seventh Regiment Band. The interior of the armory was decorated with British and American flags and bunting. At intervals along the walls the British jack was flanked by two American flags, and alternately the union of the American flag was flanked by two of the British ensigns. These designs were meant to symbolize the Anglo-American alliance.

Before the regular program was begun the bands played "God Save the Queen" and "The Star Spangled Banner," which, of course, aroused the audience to a high pitch of enthusiasm.

Lieutenant Godfrey and his men, habited in rich, gaily colored uniforms, attracted much attention even before they began to play. The program was varied enough to satisfy all classes in the audience. It ran the musical gamut from grand opera to rag-time, the numbers being given alternately by the British musicians and their American cousins. The difference in the playing of the two bands, however, was marked, that of Lieutenant Godfrey's men being much better than that of the Seventh Regiment Band. And there was a marked difference between the two leaders, Dan Godfrey being infinitely superior to Ernest Neyer. The latter was never cut out for a band leader. He is stolid, indifferent, careless and unpunctual, and allows his men to play in a slipshod fashion. Spirit, precision and smoothness are sadly wanting in the playing of Ernest Neyer's men, while the snap, accuracy and fervor of the British musicians are admirable, and cannot fail to stimulate the most sluggish audience.

The program opened with a flute solo, "Le Tremola," which Mr. Redfern, of the British Guards Band, played to a reed and string accompaniment. The performance so fascinated the audience that it insisted upon a repetition. As an encore a medley of Scotch music and variations on "Home, Sweet Home" were given.

A fantaisie from "Lohengrin" was played by Ernest Neyer's Seventh Regiment Band in a loose and unsatisfactory way.

An agreeable contrast was afforded by the Britons, who gave a charming performance of selections from Tschai-kowsky's ballet suite, "Casse Noisette." The audience was given an opportunity to compare the two bands in orchestral compositions, and the visiting band easily bore off the honors.

Other numbers were: Rubinstein's overture, "Triomphale," played by Ernest Neyer's Band; overture to "William Tell," played by the British Guards Band; a selection from Herbert's "Fortune Teller," played by Ernest Neyer's Band; the "British Guards March," played by Lieutenant Godfrey's Band, and Liszt's Rhapsodie No. 2, played by Ernest Neyer's Band.

The most elaborate number was a "nautical fantaisie," composed especially for this occasion by Lieutenant Godfrey. It is entitled "England and America," and is descriptive of a battleship's voyage from Portsmouth harbor to New York. It begins with the weighing of anchor to an appropriate tune. In mid-ocean a storm occurs, and this is vividly depicted, enlisting the full resources of the band. As Sandy Hook is sighted the strains of "Yankee Doodle" are heard, and as the vessel nears land "Red, White and Blue" and "Rule Britannia" are played alternately; and then "The Star Spangle Banner" caused the building to vibrate with applause. As a doxology "God Save the Queen" was played.

Lieutenant Godfrey's British Guards Band appeared in the Academy of Music Sunday afternoon and Sunday evening, playing to large audiences and repeating and emphasizing their success of Saturday night. They gave long and varied programs, nearly every number of which was encored. This famous organization has sustained its reputation and won a multitude of friends in New York.

#### Miss Terrel to Play.

Miss Florence Terrel will give a piano recital at the Lambert College of Music this evening.

#### L. Stanley Moorehead.

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PERMIT me to interrupt the series of essays dealing with local affairs and say a few words about a young man who is temporarily residing in San Francisco, blessed with remarkable genius, and who will ere long become prominent in the firmament of art.

It is one of the duties of American journalism to encourage American talent, provided such talent is worthy of recognition and sufficiently advanced to deserve prominence. Now, with American talent, I do not mean to restrict myself to artists born in this country, but also to people who have come here in early youth, have grown up here and acquired the privileges of American citizenship; such a young man is the musician whose merits I am about to set forth here.

J. Minkowsky, who was born in Russia twenty-six years ago, has resided in America for the last fourteen years. He has had the good fortune to profit from the advice of Tschaiikowsky and Hans Richter, and he was lucky enough to wander in the atmosphere of Mascagni, Leoncavallo and Puccini. The vital spark of Mr. Minkowsky's successful career lies in the fact that he is a "self-made man"; that he does not need to thank anybody for his education, but that he earned the funds necessary for his studies by his own work and his own energy. It is this class of people who are impelled to succeed, because they possess not only perseverance, but ambition—two virtues absolutely essential in the hunt for fame.

But this is not intended for a biographical sketch. It is rather a piece of musical news which I intend to spread upon this page, for Mr. Minkowsky has composed an opera which he expects to produce in the near future in New York. There may be perhaps some of my readers who are inclined to smile skeptically at the idea of a young man composing an opera and producing it in New York. But Mr. Minkowsky's plans are not of the soap bubble variety; they are based upon a meritorious foundation and backed by a meritorious composition. "The Smuggler," which is the title of the new opera, has been played here before prominent critics and musicians, which included Armstrong, Weil, Bosworth and Roelkel, and has created a furor.

It is mighty difficult to interest our skeptical musicians in new works, especially when they are composed by young people, but Mr. Minkowsky elicited commendations of absolute confidence in the value of his work, and this is a strong pillar to lean against. Dramatically, Mr. Minkowsky has adopted the new Italian school—à la "Bohème"—and upon conversing with authorities here I found that the music will elevate its author above the level of modern composers.

The gist of these remarks must be sought in the fact that Mr. Minkowsky is to be acknowledged as an American

composer, and that romantic operas are not yet attributed to the pens of American authors. It is therefore gratifying to learn that this state of affairs will change, and with the advent of great American singers upon the grand opera stage, we may watch the appearance of an American opera composer. I most sincerely hope that Mr. Minkowsky will be able to find rapid recognition; that he will establish an American opera and that his work will be presented by an American opera company, so that the nationalization of music in this country will have been brought nearer to its goal. Being only twenty-six years of age, Mr. Minkowsky has ample opportunity to do credit to his new home and country.

The Ellis Opera Company has monopolized music for the present, and the critic who was obliged to attend two and three musical recitals at a time is permitted to take a breathing spell. On Melba nights the house is simply packed, and San Francisco's cream of society applauds an artist whose remarkable reputation as a singer has so far remained a riddle to me. It is true Melba's voice is wonderfully elastic, soft and flute-like. But where is the dramatic timbre? Where is the "gripping" quality? Where is the breadth necessary in grand opera? It seems to me Melba is much better fit for concert work than opera, especially when I consider the pitiable figure she cuts as an actress. In the Jewel Song of "Faust," for instance, she tries to trip the light fantastic. And what a humorous effort she makes. Her dancing reminded me much of the well-known bears that are seen upon the plazas of European Kleinstadt. I cannot for the life of me see why one should pay \$5 to witness such feats. So far Melba appeared in "Faust," "La Bohème," "Barber of Seville" and "The Huguenots." In neither of these operas did she master the histrionic requirements, and in most her voice was lacking the necessary dramatic timbre. So I for one cannot see why she has acquired a reputation which makes her a semi-goddess in the eyes of the laymen. Verily Melba is on the wane.

Next to "Aida" "Carmen" was the most happy production. Zelie de Lussan evidenced that she is an actress of some accomplishments. Her Carmen was suggestive, and yet she did not overact the part. Her gracefulness was displayed to a considerable degree and her well developed mimicry was pleasant to follow. There are beyond doubt few Carmens to-day superior to De Lussan's. Her voice is well preserved, ringing and contains dramatic temperament.

Chalia's Santuzza in "Cavalleria Rusticana" was a revelation. In order to comprehend fully the agreeable surprise of the select audience that applauded this clever artist, it must be understood that Chalia did not come into consideration among the people here when the list of stars was selected. Somehow the management omitted to give prominence to Chalia in the advance notices. And yet this little singer proved one of the most prominent members of the company. Her Santuzza was the best ever seen here, and I doubt very much whether she has many superiors in this role. With the sole exception of Calvé she is the best Santuzza I have ever seen. Her voice, although somewhat metallic at times, due perhaps to the intensity of her acting, is dramatic and forceful. Her declamation is almost faultless.

The same may be said of her Nedda in "Pagliacci." By the way, Michelena, a local tenor, who won laurels during the Tivoli grand opera season, jumped in at the last moment to play Caliope. But owing to brevity of preparation and the lack of practice in public work, Michelena did not do as well as he is capable of. Nevertheless he succeeded in pleasing his audience, who gave him three curtain calls. Michelena's tenor is yet able to hold its own.

The other artists are Boudresque, who possesses a basso cantante, and, consequently, was utterly lacking when he was called upon to do justice to the profundo qualities in "The Huguenots," which, by the way, proved the poorest performance of the season. Pandolfini's tenor is thin, and Ceppi's voice, although containing robusto characteristics, is not displayed with sufficient strength, and owing to the fact that the singer gasps frequently, his recital is marred considerably. Barnard is the best tenor of the company. Dainty execution, emphatic self-assertion, and certainty form Barnard's gratifying advantages. Furthermore, he is a good actor.

The Ellis Opera Company, despite certain weaknesses, deserves undisputed credit for giving San Francisco the best opera season it has had. Especially the orchestra was found faultless, and acquitted itself nobly of its task. It was a feature that redeemed any shortcomings. I cannot withhold my admiration for W. J. Stine, who really did all the work necessary to successfully conduct an undertaking of such dimensions, and I am sure the gentleman made a host of friends who will be happy to renew acquaintance when Mr. Stine returns to dear old 'Frisco. Outside of "Melba" nights the attendance was meagre.

We are now waiting to hear that someone has enterprise enough to bring the Castle Square Opera Company here. Judging from the triumphs this organization is making, it would be worth while to let San Francisco share the pride in an America opera company.

ALFRED METZGER.

*The Studio of Mrs. T. J. Simmons.*

A remarkably artistic studio is that of Mrs. T. J. Simmons, Shorter College, Rome, Ga. Mrs. Simmons, appreciating the beauty of THE MUSICAL COURIER front pages, has made a careful collection of them, mounted them and arranged them around the walls. Even in a photograph of the studio, the following faces, among others, stand out clearly: Jónás, Madelein Schiller, Josef Hofmann, Bloomfield Zeisler, Gérard, Pugno, Jacoby, Nordica, Jean de Reszké, Sembrich, Albers, Mme. Blanche Marchesi, Rosenthal, Paderewski, Sauer, Teresa Carreño, &c. The arrangement is not only unique, but most artistic.

*"In the Russian Village."*

Platon Brounoff's latest work is a symphonic suite for piano, and bears the above title. It is embellished with appropriate illustrations, which were made by Paul Kraft, under the composer's direction. This is one of the most elaborate and meritorious works Mr. Brounoff has yet produced, and will considerably enhance his reputation as a composer. The work contains sixty pages, and is divided into nine scenes, as follows:

Scene first, Festival Procession; scene second, Flirtation; scene third, Love; scene fourth, The Crippled Beggars; scene fifth, An Old Legend; scene sixth, Passing of the Exile; scene seventh, Hunting Scene; scene eighth, Departure of the Recruits; scene ninth, Chorus and Dance.

Each chapter is illustrated by a drawing true to life. The character of the music is also true to life, and depicts deftly in tonal colors the incidents and scenes the composer wishes to describe. The music alternates from the gay to the sombre, the humorous to the sedate. It is characteristically Russian, however, from beginning to end.

Mr. Brounoff shows considerable skill and knowledge of harmony. "In the Russian Village" will prove a welcome addition to piano literature. The work is published by N. Weinstein, New York.

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## Boston Music Notes.

BOSTON, March 25, 1899

JAMES W. HILL'S work in Haverhill is so well known, not only in that city, but in this, that comments are almost unnecessary. A thoroughly good musician, fine organist and pianist, Mr. Hill's influence for music has been one of great importance as well as benefit. His musicals during the season are social events, which are looked forward to with interest by all interested in good music. The soloists who appear are of the best to be obtained, and any announcement of a concert or recital by Mr. Hill means that only the best will be given. The Fourth Citizens' concert has just taken place in the First Universalist Church, Haverhill, when the anniversary of "The Creation" was celebrated. Those who took part were Miss Bullock, soprano; Mr. Colby, bass; Mr. Wildes, tenor; William E. Hartwell, and the following members of the Centre Church chorus: Misses Webster, Gage, Dresser, Smith, Angell, Edith Angell, Davis, Ellis, Mesdames Noyes, Osgood, Moody, Messrs. Barrows, Cross, Bailey, Allen, Whittemore, Harris, Horton, Noyes, Nichols, Matthews, Ellis and Kelley; the Centre Church Quartet, Miss Bullock, Mrs. Anderson, Mr. Hartwell and Mr. Estes; Ira G. Wildes, conductor, and James W. Hill, organist. A supplementary concert will be given at the City Hall, Haverhill, March 28, by Miss Victoria Johnson, contralto; Miss Sharrock, violin; Mrs. Batchelder, Misses Willey and Little and Mr. Hill, pianists.

An interesting and well arranged program was given in Steinert Hall on Thursday evening by Henry Taylor and Miss Grace Burnap (pupils of Mrs. L. P. Morrill), assisted by Hugh Codman, violinist; Miss Jessie Davis, pianist, and Carlton Ellison, accompanist. Miss Burnap has a contralto voice of good compass, but was suffering slightly from nervousness, this being her first public appearance in Boston. Mr. Taylor's voice is a rich and full tenor, of which much may be expected in the future. These young artists will undoubtedly be heard of, as they are conscientious students and under capital training.

Mrs. Genevieve Clark Wilson, who sang in "The Creation" at the Handel and Haydn concert Sunday night, did her foundation study with Frank Morse, of Boston.

To-morrow evening, at First Baptist Church, Commonwealth avenue, an interesting musical will be given from the celebrated "Messe Solennelle" of Rossini. It is seldom that an opportunity is afforded for hearing this great religious work, and great pains have been taken to make the rendering a worthy one.

The beautiful solo numbers will be sung by Arthur Beresford, Miss Marie Luchini, Miss Helen Wright, Mrs. F. H. Reed, Frederick Smith, and L. L. Buffum, under the direction of Norman McLeod.

Max Heinrich and his family have left Boston this week for the West, where they will reside permanently. It is said that Mr. Heinrich is to teach in a conservatory in Chicago.

An interesting recital by some of the younger pupils of the Faelten Piano School was given in Steinert Hall this afternoon. Before the recital began nearly 500 people collected in the vestibule and sidewalks, and an audience of about 750 attended the recital. As many were obliged to stand during the entire performance, Mr. Faelten may well be proud of this testimonial to the quality of work done in his juvenile department. As to the playing itself, but little can be added to what has already been said of these recitals. The pupils have been trained in the best possible manner. Some of them may be heard of later, some may not, but all of them are better off for having laid the foundation for true musical culture. The following is the program:

March, B flat major, op. 51, No. 8.....	Loeschhorn
George F. White, Franklin Park; William Daly, Crescent Beach; John Harold Locke, Chelsea; Charles Barry Gloucester.	
The Village Inn, from op. 187.....	Wolff
The Ballet Dancer.....	Klein
Minuet, Gavotte, March, from op. 36.....	Beach
Alice Mildred Constable, Milton.	Margaret Taylor, Brookline.
Elegy, G minor, from op. 71.....	P. Scharwenka
Bagatelle, D major, from op. 71.....	P. Scharwenka
Romance, C major, from op. 75.....	Raff
Marche de Bohémiens, A minor, from op. 75.....	Raff
George F. White.	
Arabeske, B flat major, from op. 39.....	MacDowell

Hunting Song, F major, from op. 39.....	MacDowell
Tarantelle, C minor, from op. 39.....	MacDowell
Dance of the Gnomes, C minor, from op. 39.....	MacDowell
Joseph Hegerty, Somerville; Basil Burrows, Boston.	
Glimpses Into Fundamental Training: Minor and Major Mode.	
Tour à Cheval, G major, from op. 75.....	Raff
Study, C major, from op. 75.....	Raff
Tarantelle, A minor, from op. 62.....	Scharwenka
Charles Barry.	
Polonaise, B flat major, from op. 33.....	Jensen
Evening Song, E flat major, op. 33.....	Jensen
Barcarolle, A flat major, op. 33.....	Jensen
Reigen, C major, op. 33.....	Jensen
William Daly.	
From Six Lyrics for the Piano.....	Parker
Reverie, A major. Rondino, G major. Ballad, F sharp minor. Tale, G major.	
Grace Field, Somerville.	
Rondo Brilliant, A major.....	Hummel
Louella Witherill Dewing, Somerville, accompanied by	
Carl Faelten.	

A successful song recital by pupils of Mrs. Robert Anderson took place at Oxford Hall on Wednesday evening. The hall was filled to overflowing. Miss Glover has a rich contralto voice, and received a welcome that proved her to be a favorite. Miss Parkhurst made a decided hit by her singing of Winthrop Rogers' songs. Mr. Rogers, by the way, is a young New York composer. After Miss Parkhurst's singing of the Polonaise from "Mignon" she was obliged to respond to a determined encore, and gave "Where Be Going," a quaint little ballad. The work of Mr. McCleod and the fine quality of Mrs. Neale's upper tones should also receive mention.

The *Nashua (N. H.) Daily Telegraph* of March 24 says: "One of the finest musical productions heard in this city for some time was given in the Universalist Church by a chorus of forty voices, under the leadership of Prof. E. G. Hood, director of music in the public schools. The first selection was 'The Village Blacksmith' music, by Charles F. Noyes, which was sung by the chorus, assisted by Mrs. J. H. Tolles, pianist; Mrs. C. T. Andrews, organist; W. W. Powers, anvils, and Miss Bertha L. Harris. The second part was Schnecker's cantata, 'Lazarus,' given by the chorus and quartet. The quartet consisted of Miss Helena I. Hendrick, soprano; Miss Grace Law, alto; F. E. Tower, tenor, and H. I. Gray, baritone."

H. G. Tucker announces the following soloists for the "St. John" Passion music, which he will give Good Friday night at the Second Church, Copley square: Miss Marion Titus, soprano; Miss Louise Bruce Brooks, alto; George J. Parker, tenor; Ivan Morawski, Percy Fenton Hunt, C. A. Hyland, bass.

Miss Caroline Gardner Clarke and Carlo Buonamici will give a recital April 7 in Burlington, Vt., under the direction of the musical club of that city.

Miss Adelaide Louise Hutchins, soprano, is to give a recital in Steinert Hall, April 6, assisted by Wulf Fries, cellist.

At the quarterly concert which was given at Dean Academy, Franklin, the pupils of Mrs. Minne Little acquitted themselves excellently.

Miss Adelaide J. Griggs, contralto, and William H. Griggs, baritone, gave a song recital at Reading, Mass., recently, when they were assisted by Miss Ella Thompson Hall, cellist, and Miss Lida J. Low, accompanist.

Mrs. Alfa L. Small, a pupil of Everett E. Truette, gave an organ recital in the First Universalist Church, Chelsea, assisted by Mrs. Nettie S. Bartlett, soprano, and Lester M. Bartlett, tenor.

A pupils' recital was given at the Daudelin School of Music last week.

One of the finest musical programs ever presented in Somerville was that given before the Heptorean Club by the Boston Instrumental Club, W. W. Swornbourne conductor.

The New Bedford Choral Association gave a concert as the finale for its thirtieth season. It was conducted by Emil Mollenhauer and Allen W. Swan was the accompanist. The soloists were Mr. Mollenhauer, Mr. Bassett and Miss Anna Miller Wood of Boston. The New Bedford *Mercury* says Miss Wood was the guest of Mrs. Hosea M. Knowlton, and kindly consented to be present and assist at the concert. Miss Wood is acknowledged to be one of the best mezzo sopranos before the musical public to-day. She gave splendid satisfaction when she sang at the symphony concert at the musical

festival in April, 1897, here; also at the recital at Mrs. Knowlton's, after that.

The first ladies' night at the Worcester Club was a marked success. Irving Swan Brown served in the dual capacity of manager and solo cellist. The soloists were Miss Georgie Bacon, piano; Ernest L. Smith, violin, and I. Swan Brown, 'cello. Miss Agot Lunde was in good voice and sang with fine spirit. William A. Howland chose music in which he could give full swing to a voice that always excites admiration by its warmth and breadth, and Arthur J. Bassett gave an artistic reading of the Chopin A flat Ballad. He was Mr. Howland's accompanist, and Miss Jessie Davis played for Miss Lunde.

The American Guild of Organists, through its Boston committee, has arranged for a series of three vesper services. The first of these will be held on Monday evening, April 10, at the Congregational Church, corner of Newbury and Berkeley streets. The music will be under the direction of Mr. Burdett, organist of the church, and by its quartet, Miss Caroline Gardner Clarke, Miss Katherine M. Ricker, Herbert A. Thayer and Arthur W. Wellington.

## Marguerite Hall's Recital.

Miss Marguerite Hall will give a vocal recital at Mendelsohn Hall on Wednesday afternoon, April 12, at 3:30 o'clock. She will be assisted by Mrs. Seabury Ford, soprano; Mackenzie Gordon, tenor; Heinrich Meyn, baritone, and Victor Harris, pianist.

## The Hoboken Quartet Club.

At a concert given by the Hoboken Quartet Club last week Miss Bessie Silberfeld, the talented young pianist, played selections by Liszt and Chopin and made a good impression on the audience. Nahan Franko, the violinist, also played several solos effectively.

## The Date of Meeting Changed.

The next and last private meeting of the New York Manuscript Society will take place in the rooms of the Transportation Club, in the Hotel Manhattan, Saturday evening, April 8, instead of April 1, as heretofore announced. The officers announce that they have arranged an exceptionally good program for that occasion.

## George Leon Moore.

George Leon Moore, the tenor, has recently been singing with much success and enhancing his already high reputation. Below are some of the late press notices he has received:

George Leon Moore, the tenor of the evening, has a voice of pure and pleasing quality. He sang "La Bas ba coupe en main," from "Elaine," and his sympathetic phrasing of the love song won the commendation of the audience.—*Paterson Morning Call*.

Mr. Moore's "Thou Shalt Break Them" was powerfully and beautifully rendered.—*Springfield Republican*.

To the great regret of his many friends and admirers, Evan Williams was obliged to cancel his engagement. The club was fortunate to secure so capable a substitute in the person of George Leon Moore, who is thoroughly familiar with the work, and who sang in a very musicianly way. His voice is of very agreeable quality and showed to advantage both in the solos and the pretty love duets of Prince Henry and Elsie.

George L. Moore, of New York, who substituted for Mr. Williams, demonstrated that he was familiar with the score and he sang with satisfying effect.—*Providence Journal*.

## Becker's Lecture Musicale.

At Gustav L. Becker's lecture musicale, March 25, at his home, 70 West Ninety-fifth street, the report was made public of the test recently conducted by Mr. Becker to investigate how definitely certain musical compositions could convey impressions of emotions to the minds of listeners.

This test, which was the outcome of the winter's series of lecture musicales on "The Emotional Content of Music," was made last week with an audience of sixteen, carefully chosen to represent a wide variety of temperaments and occupations. The program of fifteen numbers was given by Gustav L. Becker at the piano, assisted by Miss Dora Valeska Becker, violin. These two artists repeated some of the more important numbers at the musicale on Saturday morning, when the notes made by the hearers were read.

This report will be printed in the next issue of THE MUSICAL COURIER.



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NEW YORK, MARCH 27, 1890.

MURIO-CELLI'S soirées musicale have introduced many charming young singers to the American public, but probably none more universally admired than Marie Engle, the bright particular star of the last soirée, besides whom there were the following participants: Miss Eleanore Broadfoot, prima donna contralto of the De Vere Opera Company; Miss Anna Russell, mezzo-soprano of the Campanini, Aramburo and De Vere companies; Miss Mary Helen Howe, of the Grau and International Opera companies; Miss Alice Thurlow, contralto; Mrs. Nellie Nicoll, soprano; Miss Alice Herbert, dramatic soprano; Mrs. A. W. Hoffman, soprano; Miss Beatrice Roderick, contralto; Miss Bertha Shalek, contralto; George W. Head, Jr., basso; Victor Clodio, tenor, of the Royal Italian Opera Company; Signor Sabatelli, tenor, of the Italian Opera, Alexandria; Edward O'Mahoney, of Her Majesty's Opera; Giacomo Quintano, violin virtuoso; Ludwig Hoffman, cellist; Miss Carlin Hecker, Clementino De Macchi, August Hoffman and F. W. Riesberg, pianists.

Because of colds and various causes several numbers were necessarily omitted, the Messrs. August and William Hoffman beginning the program with excellent ensemble in a Rubinstein Sonata. The former played the piano part with much brilliancy, ably supporting the 'cello. Miss Roderick has improved much, and sang as prettily as she looked. Miss Howe's facile execution and high C won great applause, while the big and resonant bass of Mr. Head was a surprise to all; here is a promising artist! The expressive and powerful tenor of Signor Sabatelli created enthusiasm in Meyerbeer's "O Paradise," and Miss Russell's sweet voice, clear and true as a bell, displayed to advantage Madame Murio-Celli's own descriptive song, "The Soldier's Bride," a most effective composition. Mrs. A. W. Hoffman, of Pittsburg, Pa., sang "O Beautiful Night," a composition of superior merit by her husband-accompanist, and showed a most sympathetic voice of much temperament, united with winning personality. The Hoffmans are an artistic pair. Quintano's violin solos received hearty applause.

Marie Engle sang a recent composition by Murio-Celli, "Bell' Angelin," a graceful but difficult thing, in a manner which won her demonstrations of affectionate admiration: applause was long continued, and in response she sang the "Juliet" valse, one of her Metropolitan Opera House successes of this season. De Macchi played two piano pieces, followed by Alice Herbert's rich mezzo-soprano, in "Ernani-Involami." Ludwig Hoffman's 'cello pieces were a marked feature, and no less so was O'Mahoney's genuine bass voice in the "Figaro" aria; enthusiastic applause compelled an encore, the genial Irish-American singing "Simon, the Cellarer" with bonhomie. A furore was created by Engle and Broadfoot in the "Semiramide" duo, which was sung with a vivacity and brilliancy attainable by high class artists only, while the Herbert-Broadfoot aria, from "Aida," was indeed thrillingly dramatic. The musical program closed with a right royal quartet, Misses Howe, Broadfoot, Messrs. Clodio and O'Mahoney, in the "Rigoletto" quartet, sung with genuine Italian gusto.

Flowers in profusion graced the salon, an immense basket of roses from Miss Engle attracting admiration, sent by her as a token of love for the teacher whose birthday it was. Further expression of this esteem was the reading of a poem, "Legend and Reality" (Argent le Chevalier), by Annie Russell, with introductory speech by Mr. O'Mahoney, all in homage of Madame Murio-Celli.

\* \* \*

The Lyceum Choral Society gave the first monthly musical at Lyceum Hall, 812 and 814 Boulevard, near 100th street, a short time ago. This young society is under the direction of Joseph B. Zellman, the baritone, who had arranged the program.

Master Henry Steinan, a pupil of Mr. Mollenhauer, played the Barcarolle with good expression, and clear tone and technic. Miss Scooter sang the Waltz Song with good enunciation, true intonation, and exhibited a true, flexible soprano voice which is being trained in the right manner. Miss Scooter has in her favor a very attractive face and presence. Miss Bertha E. Frobisher, needless to say, acquitted herself admirably with the interpretation of the well-known "O Mio Fernando," singing in a very artistic manner, and proved a great credit to her teacher, Mr. Zellman. The audience, though not large, yet exceeded the expecta-

tions of the director and the officers, as the weather was very inclement. This society meets every Wednesday evening at the above hall, and will be pleased to receive new members.

\* \* \*

Signor L. Sabatelli, the operatic tenor, was the star of the operatic concert given at Carnegie Lyceum last Saturday evening. He sang Turiddi with much pathos and passion, and the third act from "Faust," with his confrères, in highly dramatic fashion. He is a consummate actor, and was warmly applauded.

Another feature was one Signora Firmini, who amused and amazed all, and who, despite her Italian name, was surely braw Scotch, for she sang "Comin' Thro' the Rye" and "Edinboro' Town" in wonderful style. Margherita (Mlle. Hervé) sang sincerely and well, and wore an accordion pleated skirt. Siebel (Mlle. d'Alma) also sang artistically and displayed a pretty pair of legs; Mefistofele (Sig. Contori) wore the usual sardonic grin and a Napoleonic chapeau, and the spinning wheel looked as if it was a bicycle wheel fixed up for the occasion. The evening closed at 11:30 o'clock by some wonderful lightning jumping and acrobatic evolutions by the seven Toozaonin Arabs, who literally "jumped all over themselves."

\* \* \*

Miss Alma G. Emerson, of Boston, assisted by Charles Russell, cellist, and Albert Gérard-Thiers, accompanist, gave a song recital at Christian Science Hall, West Eighty-second street, last Monday, which was a very pleasant affair. The singer has a distinct enunciation, combined with voice of good range—she sang a high B flat with ease—and considerable power, and so received hearty applause. In addition, she evidently puts the element of brains in her work; this is rare with singers—perhaps she has been observing Madame Marchesi, or Bispham, or some other voice-lacking but brainful singer!

Mr. Russell's best effort was in Saint-Saëns' "The Swan," though he played the Popper Tarantelle with dash. That versatile music man, Thiers, played some superior accompaniments. In my own mind I have not quite decided whether that young man plays better than he sings, or vice versa!

\* \* \*

Alice Breen, whose article on "Student Life in Paris," published in these columns, attracted wide attention, will move out of town in April to her summer cottage, returning in October, when her studio will be at 103 West Fifty-eighth street. The grip left her a pretty sick girl, and for this reason she is leaving town somewhat sooner than usual, that she may find Southern exposure, sunshine and air, all of which are denied one in this pent-up big town. She goes soon to Canada to sing, a return engagement, stopping also in Chicago; she has sung before in the latter place.

\* \* \*

Ralph Dayton Housrath has become so busy that he has had to give up his church position, and has engaged Miss Grace Dunbar as his assistant. Mr. Housrath has a large class of pupils, and, as may be seen by the above, is flourishing.

\* \* \*

Robert E. S. Olmsted's pupils were heard in a well-arranged vocal recital at Knabe Hall last Wednesday evening. There were sixteen numbers, ranging from Denza's "May Morning" to Brahms' "Sapphic Ode," and sung by the following participants: Mrs. Fannie F. Allaire, Misses Lauretta A. Early, Maude M. Wilson, Nettie Blumenthal, Virginia G. Miller, Freda C. Fuller, and Messrs. Louis F. Levy, Edward Bernstein, Edwin D. Levinson, C. Francis Bohan, Jos. H. Witkowski, J. Howard Torrey and Dr. John J. Rothwell.

\* \* \*

Tenor Chas. A. Rice returned from the Norwich Festival some months ago with a hat full of press clippings, enthusiastic in his praise, and resulting in a Binghamton engagement, and with the Choral Club, in St. Paul, W. H. Hoerner conductor.

Although, as he says, his voice was lacking its "velvet edge" at this latter engagement, he appears to have made a success. Only last week I met some Norwich people who could not say enough of his singing.

\* \* \*

Speaking of tenors, Willis Bacheller, who came here a stranger six months ago, has in this short time accomplished much. There is a growing demand for his services in concert and oratorio, and he leaves Rutgers Presbyterian Church May 1 for a higher salaried Brooklyn church. This, the undersigned, of whose choir Bacheller is a member, much regrets, but finds consolation in the fact that his successor, Thomas Henderson, just returned from European study, is a very sympathetic singer.

\* \* \*

A charming Lenten reception was given last Tuesday to Madame Marchesi by Miss Emma Thursby at her home, No. 34 Gramercy Park. Between 200 and 300 guests paid

their respects to the famous singer. Emma Thursby wore a dove-colored gown, trimmed with jeweled passementerie. She was assisted in receiving by her sister, Miss Ina Thursby, Miss Farmer and Mrs. E. C. Barton. Madame Marchesi looked imposing in black thread lace over white satin, and carried a magnificent bouquet of American Beauty roses. Miss Estelle Harris and Miss Florence Loomis sang several operatic selections, Miss Harris singing Le Grand Howland's "Ave Maria," and little Earl Gulick delighted the people by singing two selections, "The Last Rose of Summer" being especially enjoyed. Madame Marchesi pronounced him "a little wonder."

The refreshment room was handsomely decorated with cut flowers. Mrs. Tibbets, Mrs. Drake, Miss Hartley and Miss Gertrude Thursby poured tea. Among those present were Mrs. Samuel Untermyer, Mrs. Francis H. Leggett, Mrs. Henry C. Valentine, Miss Valentine, Baron Caccamesi, Miss Virginia Center Morse, Mrs. William H. Morse, Mrs. George Everton Woodward, Miss Woodward, Miss Elkins, Miss Marion Victoria Torilhon, Mrs. Frederick Mead, Mrs. Milan H. Hulbert, Mrs. Clarence Mott Woolley, Miss Pruyne, Mrs. Jerome Bernheimer, Miss Hastings, Mrs. Charles B. Foote, Miss Frances Louise Buchanan, Mrs. John Jay White, Jr., Mrs. Henry Villard, Mrs. Alfred Davis, Mrs. William FitzHugh Edwards, Mrs. Charles C. Poe, Mrs. Fordyce S. Caldwell, Miss Sylvester, Mrs. Charles H. Murray, Mrs. Humphrey S. Anderson, Mrs. Stephen Thayer, Miss Elizabeth Duer Boyer, Mrs. Mary Smith Lockwood, Mrs. Van Beil, Mrs. Victor Thrane, Mrs. Henry Roso, the Misses Elmer, Miss Mary Grace Hutchinson, Mrs. F. Edwin Elwell, Miss Mary Lang Bailey, Miss Bell, Miss Safford, Mrs. J. Safford, Mrs. Richard Watson Gilder, Mrs. Henry von Musits, Madame Sapiro, Miss Parsons, Mrs. Clark Bell, Mme. Henri Albers, Mrs. William Haskins Trabue, Miss Foote, Mrs. Frederick Nathan, Mrs. George Blanchard, Miss Katherine Ruth Heyman, Mrs. Henry Wolfson, Mrs. Anderson, Mrs. Joseph F. Knapp, Mrs. Emily Wynant, Mrs. Custer, Mrs. J. G. Gulick, Dr. Peckham Murray and Mrs. Charles A. Whitney.

\* \* \*

The Santa Clara League No. 2 held an entertainment last week at the home of Miss Rosalind A. Richmond, No. 660 West End avenue. The proceeds of the affair are designed to benefit the Adirondack House of the Working Girls' Vacation Society, of which the officers are Mrs. George E. Wentworth, president; Mrs. Nicholas M. Pond, vice-president; Mrs. John L. Howe, treasurer, and Miss M. E. Ackerman, secretary. The program of the evening was called "A Bachelor's Dream and Musical," and this was followed by a supper and dancing.

\* \* \*

An enjoyable reception, with music, was given on Wednesday afternoon last by Madame Torpadie Björksten at her studio in Carnegie Hall. The artists were Mrs. Hall, Miss Van Praag and Miss Martina Johnstone. Some of those present were Mrs. Henry Marquand, Mrs. Charles E. Tracy, Mrs. Douglas Robinson, Jr., Mrs. Custer, Mrs. Grenville Snelling, Mrs. Samuel Honey, Mrs. Henry Taylor, Miss Tappen, Mrs. Fay-Pierce and Miss Thurber.

F. W. RIESBERG.

#### Leo Schulz—Trio Concert.

A remarkable trio, composed of Leo Schulz, 'cello; Leopold Lichtenberg, violin, and Emil Paur, piano, will give a concert at Mendelssohn Hall to-day, March 29, at 8:45 o'clock. The program will comprise the Brahms 'cello Sonata, F major, op. 99; Volkmann's Trio in B flat minor, op. 5, and L. Van Beethoven's Violin Sonata (Kreutzer), A major, op. 47.

#### The Æolian Recital.

At the Æolian recital last Saturday afternoon, Miss Rossi Gisch, violinist, played "Walter's Prize," by Wagner-Wilhelmj, and a romance by Svensden, winning much applause. This was Miss Gisch's second appearance before a New York audience. The remainder of the program comprised compositions by Auber, Guilmant, Gounod, Jonás and Tschaikowsky. The attendance was large, as usual.

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## Marie Garcia Malibran de Beriot.

MALIBRAN (MARIA FELICITAS' BIRTHDAY LAST FRIDAY.)

MALIBRAN was born in Paris, March 24, 1808, where her renowned father, Garcia, had come two months previous. When three years of age she was taken by her family to Italy, where, in Naples, she played the role of the child in "Agnes," by Paer, at the Theatre dei Fiorentini.

It required but a few rehearsals of this piece to enable her to memorize its music so well that she at once began to sing the part of Agnes in the beautiful duo in the second act, and this seeming audacity won the applause of the public. Two years later in Naples Panseron taught her solfeggio, and Herold, the composer, gave her her first piano lessons. Garcia returned to Paris in 1816, and the following year took his family to London.

Already little Marie could speak Spanish, Italian and French easily, and in two and a half years more she had acquired English. Later she learned also the German tongue. While in London her piano instruction was continued, and her progress and development on that instrument, supervised by the best teachers and her father's constant watchfulness, were so rapid and satisfactory that in November, 1819, again in Paris, she easily played works of Bach, whom her father passionately admired.

When Marie was fifteen years of age Garcia made her sing under his own direction, and prepared this original talent whose success was to efface that of all other singers. Her ardent soul and fervent imagination were developing, and she was fulfilling her father's expectations. In spite of the fear which her father's brusque impatience engendered she often showed those flashes of inspiration which reveal the true genius of art.

After two years of hard, serious study, in 1824 she sang in public for the first time in a circle her father was about to establish. All who heard her at this time predicted a glorious career for the young talent. In 1826 Garcia returned to London as first tenor in the Royal Theatre, and it was here that Marie's vocal instruction was finished under her father's personal direction. Her permanent appearance on the operatic stage was hastened by her having been selected to sing in Madame Pasta's place during the latter's indisposition. It is wonderful to note that in two short days Marie learned all the recitatives in the "Barbiere di Seviglia," and that on June 7, 1825, at seventeen years of age, she sang the entire role of Rosina at the Royal Theatre. Her success was assured. She was engaged for the rest of the season, about six weeks, at a salary of £500, about \$2,500.

In July she sang Felicia in the première of Meyerbeer's "Crociato." After the termination of the London season Marie sang with her father, Garcia, at all the festivals at Manchester, York and Liverpool, and accompanied him to New York, whither he came to assume the direction of the New York Theatre. It was here that Marie's talent acquired that firmness which only the public stage can give, and gradually her many admirable qualities developed. Think of her—at her age at that time—singing as prima donna in "Otello," "Romeo," "Don Juan," "Tancred," "Cinderella," and in "L'Amante astuto" and "La Figlia dell' aria," composed for her by her father. Her entrance on the stage each evening was greeted with frantic enthusiasm. She achieved almost unparalleled successes during the entire two years of her sojourn in New York. In August, 1827, she sailed for France, arriving the following month.

All Europe had already been advised of her marvelous young talent through the newspapers, and her arrival in Paris created a commotion of curiosity and interest. In January, 1828, she appeared at the Opéra in the role of Semiramis. The genius of her song, the novelty of her floritures, and the flashes of beautiful dramatic sentiment demonstrated her future grandeur, though her emotion had in several places hindered the full development of her rare faculties. Some faults there were, to be sure, lack of taste, misplaced emphasis, but faults due to youth merely, and easily remedied by her own courageous intention to profit by honest criticism or praise. On April 8 she began her engagement at the Theatre Italien.

It was already noticeable how much she had improved, but as yet the public were uncertain in their appreciation of the full extent of her ability. In "Otello," "Cinderella" and "La Gazza" her inexhaustible versatility was evident, and she was fulfilling her claim to rank among the first vocalists of her time. Her voice was a most astonishing combination of contralto and high full soprano, and its ease and volume when passing from one to the other were marvelous in the full, bold rapid curves and fluctuations. Combine with this her instinctive dramatic action, and 'tis little wonder that all Paris crowned her their queen of prima donnas.

After the closing of the Theatre Italien in Paris, Madame Malibran, as we must now call her since her marriage, began an engagement at the Royal Theatre in London April 1, and discovered that there she was hailed as the rival of Madame Sonntag. The results of the season were not entirely

satisfactory to Malibran, for at its close the palm seemed to be still divided between the two. Both left their individualities stamped upon the public mind, however, though in different genres; the one grand, sublime, fantastic, sometimes even uneven; the other less elevated but pure, perfect in execution, and always governed and guided by a refined taste. The following autumn they were both in Paris, and shared the popular favor, even singing together, thus producing the most beautiful ensemble ever heard at that time. The applause was riotous.

Shortly after this, January, 1830, Madame Sonntag left the stage to marry Count Rossi, the Sardinian Ambassador to The Hague. Malibran was thus left without a rival, but showed that rivalry was not at all necessary to urge her to continual study and effort. Her salary at this time was 1,075 francs for each performance, and following this season she continued to sing alternately in Paris and London. In 1832, during the cholera in Paris, Lablache invited Madame Malibran and the celebrated violinist De Beriot to go with him to Italy by way of Belgium, to avoid the sanitary cordons of France. This proposition was accepted. A career was thus opened not more brilliant, but more agitative and more in conformity with her tastes. In Milan she sang at soirées at the Governor's.

This songstress, so new, so sweet, and at the same time so energetic, produced a profound impression upon her enthusiastic audience. This sojourn in Italy was a series of triumphs earned by the way. Six appearances in July at the Teatro Valle in Rome provoked the Roman people to cries of astonishment and enthusiasm. The same suc-

composed especially for her by Persiani. The winter she spent in Milan.

Amid all the intoxication of her successes Madame Malibran thought of nothing more than a future of glory. But she was nearing the termination of her successful and vital exciting career. In London, '36, shortly after her arrival in April, she fell from her horse, which accident had the saddest consequences. She was dragged some distance over the pavement, lacerating her face and bruising her head, from which she never fully recovered. Her indomitable energy strove to overcome the results of these injuries, and she returned to Brussels, and thence went to Aix-la-Chapelle, where she gave two concerts with De Beriot. But she was no longer the same; her character had changed, and it was evident that her brain had suffered some injury. The festival at Manchester recalled her to England in September, and she sang on the first day. The following day she fainted after a duo with Madame Caradori. She was carried to her hotel, but had scarcely arrived when she was seized with convulsions. In spite of every care she died in the most cruel pain on September 23, 1836, at the age of twenty-eight years. Her obsequies were magnificent, and she was interred with great pomp in Brussels in the cemetery at Laeken. At her grave is a marble mausoleum by the celebrated sculptor Geefs.

Of Madame Malibran's talent there exist many contradictory opinions, but the qualities which assure to an artist incontestable superiority were never doubted. These qualities are those of the genius which invents form, impresses them as types, and compels us not only to admire them, but also to imitate them. Her voice was not entirely beautiful; there were even shortcomings, particularly in the medium tones which were at times uneven. To conquer these imperfections she was obliged to do vocalization exercises every morning. Her style was bold, even grand, occasionally in bad taste, not because her taste was not refined, but because she was so eager for popular success that to please an ignorant public she would do what she herself might condemn. To her critics and advisers she would reply: "My dear, scold (a favorite expression of hers), but in the immense hall where I sing there are hardly two or three connoisseurs, and it is not they who make success. I want success. When singing for you alone I shall do differently."

In order fully to appreciate the wonderful talent and ability of this extraordinary woman it was necessary to hear her on the stage. There her imagination became exalted, the happiest improvisations came in masses of volume, her boldness was unheard of, and no one could resist the charm of her expressive and pathetic song. In concert part of these advantages were lost. A wonderful woman, with an extraordinary voice developed by her father, Garcia, as no one else could possibly have developed it.

Madame Malibran composed many nocturnes and chansons, many of them having been published. After her death an album containing many graceful products of her last years was published, entitled "Dernière Pensées Musicales de Marie Félicité Garcia de Beriot," Paris (Troupenas, Brandus & Dufour), in quarto, with many charming lithographs.

## THE METHOD OF MALIBRAN

Manuel Garcia, for whom the benefit above referred to was given in 1834, is now ninety-five years of age, and is still teaching the Garcia method in London. It is seventy-four years since he sang Figaro to his father's Almaviva and his sister Malibran's Rosina in the first performance of Rossini's "Barber of Seville" in New York.

That very same Garcia method represented by these great vocal artists, whose voices constituted the very inspiration upon which the great composers projected their operas—that very method is taught in this city in its traditional purity.

A Cleveland writer, L. J. R., 89 Bell avenue, that city, desires to know who "really the representative is in this country of the Garcia method," the Viardot Garcia, as it is called in France. The Garcia method is taught here with most gratifying results by Mme. Katharine Evans von Klenner, at her studio, 40 Stuyvesant street. The same principles are inculcated, the same exercises practiced, the same rules for breathing insisted upon that were applied by the original Garcia to the studies of his great daughter, and that old Garcia in London has been teaching and that have had such a beneficial effect upon thousands of singers the world over for the greater part of this century. Madame von Klenner has a complete and authoritative and comprehensive knowledge of the whole subject, and at her studio the Garcia method has its focus in this country.

## Bon Voyage.

Wm. Friedrich, of the firm of John Friedrich & Brother, the well-known violin makers, will sail for Europe with his family on Saturday on the *Pretoria*. Mr. Friedrich will combine business with pleasure while abroad. The firm has one of the most extensive stocks of musical instruments in this city.



MADAME MALIBRAN.

# Emil Sauer to Wm. Knabe & Co.

Henry W<sup>m</sup> Knabe & Co., Baltimore.

George Horner.

Auf univer. Kupplerpfeife trifftiges auf die  
Münchner Staaten sind mir von Concertflügel-  
tröhre Tonwerk und Blechgruppen geschenkt. Meine  
Friedstümpen, welche ich das erste Mal auf  
meinem Tonwerk Dr. von Bülow gespielt habe  
sind, sind jetzt wieder hergestellt, und werden auf mich  
übertragen. Sie sind sehr schön, immer von Adel sind.  
Schnellste Gesangsstimme, eine unerhörte Leidenschaft  
ist Regisseur und eine Tadellos. Meine Arbeit, die diese  
Trompeten sind ganz. Ich habe sie auf alle möglichen Formen  
auf die Hand gelegt und zauberhaft Farben abla-  
ben, gelb an rote Stellen jede perlé und weißlich,  
grünlich die Knabe-Klammer zu einer Kugel auf  
dem Gebiete des Pianoforte-Baukunst. Ihre Tasten  
sind sehr leicht zu den Trompeten hin, und die Formen ganz  
Zierlich und geschnitten. Ich habe nicht an, Sie, meine Herren,  
für diesen Triumph anerkennender Arbeit auf der  
Hauswand jene begeisterten Ihnen.

In aufrichtiger Hoffassung

If any objections

Paul Saenger

New-York. 18<sup>th</sup> March. 1899.

[TRANSLATION.]

MESSRS. WM. KNABE & CO.,  
Baltimore, Md.

DEAR SIRS—During my artistic tour through the United States your Concert Grands have been my true friends and allies. The expectations which had been raised very high by the authoritative judgment of my friend Dr. Von Bulow I found not only confirmed but very much surpassed. The fluent singing tone always pervaded with nobility, a remarkable equalness of register and an impeccable mechanism, which places in the hands of the player a whole scale of nuances in touch, and renders possible magical variations of strength even in the most rapid jeu perle—mark the Knabe Piano as a power in the field of pianoforte building. Your instruments invite playing as the sun invites outside exercise. I do not hesitate, gentlemen, to cordially congratulate you on this triumph of American art. With sincere respects,

Yours respectfully,  
EMIL SAUER

New York, March 18, 1899.

## OPERA SALARIES ATTACHED.

Deputy Sheriff Radley has received an attachment against Ludwig Grunfeld, of Vienna, for \$714, in favor of the Maurice Grau Opera Company, for alleged breach of an agreement to divide commissions on the contracts of Ernest Van Dyk and Andreas Dippel, the opera singers. The attachment was served on Messrs. Van Dyk and Dippel.—Herald, March 28.

FOR years past this paper has stated that a commission system existed between certain European brokers and Metropolitan Opera House attachés and managers by means of which huge sums were constantly divided on the strength of the artificially advanced salaries the European singers were receiving. If a half million dollars were paid this season to the foreign singers, how much of this has gone to the brokers on both sides of the Atlantic? How much longer are we Americans to figure as chumps anyhow? THE MUSICAL COURIER is the one paper that is on the right track. Art is universal, and American musicians should not be boycotted through a system of fraud and chicanery. Why does not the Grau Opera Company engage artists directly? Why through brokers?

## Castle Square Opera Company.

THE 450th performance by the Castle Square Opera Company was given Monday night at the American Theatre, the opera being "The Mikado." The theatre was densely packed, people standing in every available space. There was tremendous enthusiasm and floral tributes were profuse. The performance, on the whole, was well presented, with the following cast:

Mikado of Japan.....Frank Moulan  
Nanki-Poo, his son, disguised as a wandering minstrel, and in love with Yum-Yum.....Jos F. Sheehan  
Ko-Ko, Lord High Executioner of Titipu.....Raymond Hitchcock  
Pooh-Bah, Lord High Everything Else.....Henry Norman  
Fish-Tush, a noble lord.....Will H. Hatter  
Nee-Lan, umbrella carrier to the Mikado.....Frank Ranney  
Yum-Yum .....

Pitti-Sing .....

Three sister wards of Ko-Ko, {.....Gertrude Quinlan  
Peep-Bo .....

.....Emma King  
Katisha, an elderly lady, in love with Nanki-Poo.....Lizzie MacNichol

Next Monday night Nicolai's "Merry Wives of Windsor" will be presented. The new tenor, E. C. Hedmond, will make his first appearance.

## Mr. Paur to Conduct.

The conductor at the next Sunday night concert at the Metropolitan Opera House will be Emil Paur, who performs this function for the first time. Rosenthal will be the instrumental soloist.

## Gottschalk in San Francisco.

J. V. Gottschalk arrived in San Francisco this week, where he will begin an active work in the interest of Sauer's first recitals in that city, which occur in the week of April 17.

## Madame Marchesi Leaves.

Mme. Blanche Marchesi, who has returned from her successful Western tour, has arranged to sail on the Lucania on April 8. There is no singer who will receive a heartier welcome upon her return to America than Madame Marchesi, and it is to be hoped that this welcome will be given in the near future.

Madame Marchesi will sing at the Boston Symphony Orchestra concert in Cambridge, Mass., on April 6.

## Emil Sauer.

Emil Sauer, the great pianist, returned to this city on Sunday from Boston, where he gave his farewell recital last Friday afternoon. Mr. Sauer will enjoy a much deserved rest during Holy Week, after which he will fill the following engagements before appearing on the Pacific Coast:

Pittsburg, April 3; Albany, April 5; Ottawa, April 6; Kingston, April 7; Belleville, April 8; Detroit, April 10; Kansas City, April 12; Denver, April 14, and his first recital in San Francisco will take place on April 17. Mr. Sauer will give several recitals in San Francisco, but will only favor three other cities on the Coast, namely, Los Angeles, Oakland and Portland. On his return he will appear in Omaha, Milwaukee, Chicago, Indianapolis, Cincinnati, Buffalo, Rochester, and his farewell recital will take place in New York in the week of May 15.

Mr. Sauer will sail for Europe on May 23.

## The John J. Bergen Choir Agency and Musical Bureau,

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Dr. CARL E. DUFFT, Bass-Baritone.

LEADING ARTISTS FOR CONCERT  
AND ORATORIO.



## DES MOINES.

DES MOINES, Ia., March 2, 1890.

WE have as yet no choral organization, nor does there seem to be any immediate prospect of our having one.

L. S. Gerberich has reorganized his orchestra, which now numbers fifty performers, and has thus far given two concerts, October 27 and February 16. At the first Max Krommer, harpist, was the soloist, and the program included the first movement of Schubert's B minor symphony and Mendelssohn's "Athalia" Overture.

At the second concert, February 16, the soloists were Miss Susan Davis Monarch, pianist, of Cincinnati, and Grant Hadley, baritone, of this city.

The work of the orchestra was hardly up to that of the previous concert. Miss Monarch scored a very decided success. She has a well developed and exceptionally clear technic, and while not a forceful player she made a decidedly favorable impression here. Mr. Hadley's songs were well given and well received.

The Woman's Musical Guild has given us opportunity to hear several fine artists this season. Their first undertaking was a recital by the well-known artists, Max Béndix and Miss Jenny Osborn. January 31 William Armstrong, of Chicago, gave his lecture on "American Composers," under the auspices of the Guild, the musical illustrations being given by Miss Florence Castle. The regular meetings of the Guild are held bi-weekly on Monday afternoons, and the programs, while limited chiefly to piano and vocal solo work, are of considerable educational value. There is also a ladies' chorus, directed by Henri Ruirok. Des Moines musical circles have this season felt the loss of Miss Nellie Aikman, whose sad death October 24 last was a shock to all. She had been our foremost soprano for a number of years, and was one of our most active musicians. The memorial service given in her honor by the musical organizations of the city was the most impressive service of the kind ever held here.

Teresa Carreño, the pianist, gave a recital here February 21 to an enthusiastic audience. The recital was held in what is known as the "Tabernacle," than which a more unsuitable place for an artist to appear could hardly be found. It is needless to speak of Carreño's playing. Those who were present will never forget it.

Des Moines musical circles have had a most valuable accession this season in the person of Mrs. Frances Streigel Burke, one of the best known pianists in the West, and who has appeared with the Chicago Orchestra several times with success. She has not yet been heard in public here, but it is just announced that she is to give a recital on the 16th inst.

Arthur Heft, our well-known violinist, has organized a string quartet which has been rehearsing faithfully for some time. The members are Arthur Heft, first violin; Miss Bessie Anderson, second violin; Miss Olive Kinkead, viola, and W. H. Heighton, 'cello.

A piano recital by the well-known pianist Godowsky is announced to take place the latter part of the month under the auspices of the Woman's Musical Guild.

W. H. HEIGHTON.

## DETROIT.

DETROIT, Mich., March 10, 1890.

DETROIT was given the most splendid piano performance of the season recently, by Teresa Carreño, at the Detroit Opera House. This means much when it is understood that we have recently heard Rosenthal, Constantine Sternberg and Alberto Jonás. Carreño's charm of manner and gifts of genius are sufficient to rouse an audience to a great degree of enthusiasm. Special mention is due to her playing of the MacDowell Etude, which has been heard four times this winter in concert, but never so superbly.

Constantine Sternberg was here a few weeks since as soloist in the Philharmonic Club concert. He played with a refinement and manly sentiment which appealed to the best musical taste of the audience. His own selections and the magnificent work which he did with the stringed instruments on the Schumann Quintet, op. 44, demonstrated the adequacy of his varied powers. The Philharmonic

"A FAULTY TECHNIC, the prime cause of inartistic piano playing, is the natural consequence of the neglect of consistent and logical methods of teaching and practice."

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ANTHONY STANKOWITCH, Director.

H. M. BRUNS, Manager.

Club played with exquisite art, as they always do. Miss Florence Hayes, a young soprano of whom the city is very proud, sang a number of pretty things.

An enjoyable episode connected with Sternberg's stay in the city was a private performance of Mr. Sternberg's second trio for piano, performed by the composer, William Yunck, and F. L. Abel, at the Detroit Conservatory of Music.

A recital was given at Schwankovsky's Hall recently by Miss Blanche Deering, which was conspicuous for its exceptional merit. Miss Deering is a young girl who possesses remarkable talent as a pianist. She is a little midget, but so well does she play that MacDowell, Sternberg, Theodore Thomas, Liebling and Arthur Foote did not hesitate to express the strongest approval. She is most unassuming, and appears entirely unconscious of the fact that she is doing anything remarkable. Her infallible memory and her technical accuracy are nothing to her, for she has been taught since she was a tiny girl never to make a mistake. She has been for several years under the tutelage of J. H. Hahn, and she has attained her present excellence through persistent and intelligent study.

A recital of music composed by Mrs. H. H. A. Beach was given February 25, under the direction of Charles B. Stevens. Mrs. Beach is friend of Mr. Stevens, and the compliment was an expression of the high regard in which Mr. Stevens holds the lady and her excellent music. It was an invitation affair. Assisting Mr. Stevens was the Madrigal Club, an aggregation of twenty of the best female voices in the city. The members all hold prominent positions in church choirs, and the ensemble is as delightful as is the individual work of the artists. Mr. Stevens is director of the club. William Yunck, violinist, played three compositions, and Mrs. Louise Unsworth Cragg a group of piano selections. Mrs. Beach's anthem, "Peace on Earth," sung by Miss Florence Hayes, Miss Jennie Stoddard, Mr. Stevens and Mrs. Cragg, was one of the most satisfactory numbers on the program.

Cyril Bruce, recently of Chicago, has come to the city to take charge of the voice department in the Hammer School of Music and Languages. He has made two or three appearances before musical audiences, and has been warmly received. He brings to his work a scholarly nature, a high ideal, and an artistic method.

Among Eastern artists recently heard here were Shannah Cumming and Nicholas Sebastian, who sang the solo parts in the "Gate of Life," given by the St. Cecilia Society, under the direction of N. J. Corey. Gardner S. Lamson, of the University School of Music, Ann Arbor, sang the parts for baritone. The concert was entirely pleasing.

BERTA OLIVE SHERROD.

## Gilmore's Band.

Hobart C. Fash, manager of Gilmore's Band, is busy making arrangements for a grand transcontinental tour. The conductor, E. A. Couturier, is an enthusiastic musician and has great experience as a band leader. The library of Gilmore's Band is of enormous proportions, containing over 18,000 numbers.

## Van der Stucken Sails.

Frank Van der Stucken, dean of the Cincinnati College of Music and director of the Cincinnati Symphony Orchestra, sailed for Europe yesterday on the Kaiser Friedrich, and expects to return in May to prepare the orchestral concerts of the Music Teachers' National Association concerts in June, to be held in that city.

## Beethoven and Schubert Autographs.

Some Beethoven and Schubert autograph manuscripts that had belonged to the late A. W. Thayer, the biographer of Beethoven, have been sold at auction in London. The trombone parts to the choral portion of the Ninth Symphony brought \$225, four pages containing the songs "Ah Perfido" and "Heidenröslein," \$120; "Kennst du das Land," two pages, \$62; autograph letters of Beethoven brought from \$30 to \$105 each. Four Schubert songs were sold at from \$105 to \$165 each.

## Italian Romance.

Giuseppe Luciani, a life convict, has just died on the island of Nisida, near Naples. In 1875 he was a deputy in the Italian Parliament, a leader of the Radicals, and editor of the *Capitale*, at Rome. He had seduced the wife of his friend and partner, Raffaele Sonzogno. On Sonzogno's discovering his treachery Luciani induced one of his political tools to assassinate his enemy. He was arrested, and after a sensational trial was sentenced to the heaviest penalty the Italian law allowed. Sonzogno was a brother of the Milan publisher.

## Music in St. Louis.

ST. LOUIS, Mo., March 17, 1899.

The Lenten season this year has been marked by the most activity in musical circles. With two Choral Symphony concerts, the Spiering Quartet, the Union Musical Club, the Quintet Club, one performance of "Faust" by the Ellis Company, and fifteen performances of grand opera by the French Opera Company, we have almost been surfeited with good things. Besides the public affairs mentioned above, there have been quite a number of private musicales.

The ninth concert of the present season, by the Choral Symphony Society, took place last Thursday evening, the 9th. It was an orchestral concert, with Mrs. Rita Lorton Schmidt, soprano, soloist. Following was the program:

Virgil, Jupiter.....Mozart  
Aria, Voi che sapete.....Mozart  
Mrs. Rita Lorton Schmidt.  
Overture, Die verkaute Braut.....Smetana  
Songs—  
The Throstle.....White  
Villanelle.....Dell' Acqua  
Sandmännchen.....Brahms  
Mrs. Rita Lorton Schmidt.  
Three Dances from Henry VIII.....German  
Morris Dance. Shepherds' Dance. Torch Dance.

As is shown by the above, the program was of a more peculiar nature than that of any previous concert of the season. The work of the orchestra was throughout faultless. The intonation of all the instruments was perfect, and this fact is deserving of special mention, as it has been the one weak point of orchestral concerts, especially in reference to the woodwind. As usual, Mr. Ernst, the conductor, had absolute control over his performers and was able to produce the most beautiful effects.

Mrs. Schmidt made a decidedly favorable impression. She possesses a very light, lyric soprano voice of moderate power, but with exquisite sweetness, and is one of the most artistic singers that has ever appeared before the society. She was most successful with the "Sandmännchen," by Brahms, and the ever popular "Who Is Sylvia?" by Schubert, which she sang as an encore to the aria. She appeared best in her numbers with piano accompaniment, as she has not the force to sing against a large orchestra.

The next concert, which will be the last for the season, will be given next Thursday evening, March 23, with Miss Jessie Ringen, contralto, soloist.

\* \* \*

Another of Mr. Henneman's musical Sunday afternoons was given last Sunday. The program contained a trio for violin, 'cello and piano, played by Mr. Kaub, Mr. Henneman and Mr. Moll; a vocal duet by Rubinstein, sung by the Misses Harder, pupils of Mr. Henneman; songs of Foote and Franz, by Mrs. Chas. Clark; the sextette from "Lucia," by Mr. Ottmar A. Moll, and a berceuse from "Jocelyn," Godard, with 'cello obligato, sung by Mrs. A. D. Cooper. It was a very pleasant occasion.

\* \* \*

William Weil continues to draw large crowds with his Sunday afternoon band concerts at the Fourteenth Street Theatre. Last Sunday only standing room was left. Paul Tijtens, pianist, will be the soloist for the next concert.

\* \* \*

The St. Louis Quintet Club gave its third concert last Tuesday evening at Memorial Hall to a large audience of music lovers.

Miss Helena Frederick, who is here with De Angelis, was entertained at a musical given in her honor at Henneman Hall yesterday. Messrs. Moll, Henneman, Rohan and Griffith contributed several vocal and instrumental numbers, and Miss Frederick displayed her beautiful soprano voice to great advantage in "Elizabeth's Prayer," from "Tannhäuser"; "Marguerite," from "Faust," by Hauptmann, and "Good-bye, Sweet Day," by Kate Vannah.

MILTON B. GRIFFITH.

## A Virgil Recital.

The last of the midwinter recitals occurred Wednesday evening, March 22. Notwithstanding the inclement weather Recital Hall was filled with interested listeners. Among them were a number of strangers, who appeared to highly enjoy the evening's entertainment.

Miss Lucile Smith, a pupil of the school and a former pupil of William H. Sherwood's school, played the program, which opened with the Grieg Sonata, op. 7, and closed with the C sharp minor Scherzo of Chopin. The shorter pieces were an Etude by Scarlatti, Romance by Tschaikowsky, No. 5 of the "Kreisleriana," by Schumann; a Chopin Nocturne, and some concert waltzes by Joseph.

Miss Smith has made fine progress in interpretation since her last public recital. She plays with apparent repose and ease. Her phrases are well rounded and modulated and her tone shadings excellent. She is, in fact, a highly interesting player.

Miss Bessie Blamer, pupil of Oscar Saenger, was to have assisted by singing two groups of songs. Illness, however, prevented, so Master Miner Gallup, who of late has attracted considerable attention by his excellent playing, came to the rescue. He played four pieces of medium difficulty with ease and grace. He is a pupil of Frederic Mariner, who may justly congratulate himself upon obtaining such marked and highly satisfactory results.

## Clementine De Vere.

Here are some recent press comments upon Madame De Vere's singing in opera, also in "The Creation," with the German Liederkrank in New York:

Mme. Clementine De Vere, whom Louisville last heard as Marguerite in the Metropolitan Opera Company's presentation of "Faust" here two seasons ago, is a truly great singer, and several times last night roused her audience to a fine pitch of enthusiasm.—The Evening Post, Louisville.

In Clementine De Vere the company has a prima donna who assuredly deserves an exalted place. Her voice holds volume and its quality is of wonderful purity and sweetness, and she handles it with splendid skill. Her superb treatment of the wild trills and runs during the mad scene brought forth a volley of applause that told how she had touched her audience.—The Courier-Journal, Louisville.

The ensemble last night showed the result of thorough drilling. Perhaps its most telling work was done in the famous chorus, "Die Himmel Erzaelen Die Ehre Gottess." The trio passages in this number were admirably sung by the soloists. Mme. De Vere sang her two principal arias with charming expression.—New York Herald, March 20, 1899.

\* \* \* Madame De Vere can claim praise. She sang with good voice, taste and intelligence.—New York Times, March 20, 1899.

The house was crowded to its full capacity and the audience manifested its delight by frequent and enthusiastic applause. Madame De Vere acquitted herself of her task with great credit. She sang with much good taste and musical feeling, and as she was in excellent voice, her singing gave great pleasure.—New York Evening Telegram, March 20, 1899.

## OBITUARY.

## RICHARD KNÜPFEL.

Richard Knüpfel, the bassoon player, who was known from coast to coast, died March 8 of consumption. Knüpfel was born in Dresden about thirty-three years ago. He was educated in the Dresden Conservatory, where he made a specialty of the bassoon, although he was also a fine pianist and composed much music in the Viennese vein. At the time of his death he was engaged in writing a comic opera, which would doubtless have made him widely known as a composer.

Knüpfel was first bassoonist with Seidl for three years, and his work, especially in the Wagnerian compositions, will long be remembered by those who did not know his name. Seidl was one of his most ardent admirers and was lavish in praise of his skill. Knüpfel was first bassoonist of the Philharmonic Orchestra of New York, also of the Permanent Orchestra, under Seidl. He only played one concert under Paur, when his illness forced him to give up work.

He spent two years in San Francisco, where he played in the orchestra under Scheel, and some time in Chicago with Theodore Thomas. He was well known in Dresden and Munich, where, as in this country, he had a large circle of friends and admirers of his talent.

His death will be a distinct loss in orchestral circles, for artists of his rank in the wood instruments are rare.

## News at the National Conservatory.

ROMUALDO SAPIO, the well-known conductor, composer and singing master, will assume his old position at the head of the vocal department in the National Conservatory next fall. Mr. Sapi's general talents as a musician and his special aptitude as a teacher mark his return as a happy and auspicious one. Clementine De Vere, the wife of Mr. Sapi and an old friend of the institution, will be the soloist at the next concert of the National Conservatory orchestra, which takes place April 11 at Madison Square Garden Hall. This concert promises to be an interesting one. The regular summer school will begin May 1. In order to facilitate classification all pupils of last season are requested to present themselves September 5. By enrolling early they can thus secure satisfactory positions in their respective classes.

The regular entrance examinations will be held September 18; singing, 19; piano and organ, 20; violin, viola, 'cello, contrabass, harp and all other orchestral instruments. Saturday, September 23, will be children's day for piano and violin examination.

## Leontine Gaertner.

Miss Leontine Gaertner, the popular 'cellist, was booked last week by Mr. Thrane to appear at Utica, April 17; Oneida, April 18; Kingston, April 20, and Scranton, May 11.

## Opera in San Francisco.

The Southwell Grand Opera Company, which has been giving a season in Philadelphia, is now on its way to San Francisco, where it opens on April 1 at the Grand Opera House. Among the principals are Thomas Persse, Della Mata, Edith Mason, Betha Ricci, William Wolff, Arthur Wooley and others.

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**A Critic's Woes.**

SEVENTEEN performances in one evening are rather too much, but my critical duty demands that I shall visit them all. So here I plunge into the musical deluge.

At the stroke of 7 I go to the Madison Square Garden, where the celebrated tenor, Mr. Throaty, gives an evening. As the concert had not begun and I had to get away I asked the concert giver in the artist's room to let me hear privately his high C. He did so, with such style that I do not hesitate to say he is one of our greatest Lieder singers. By tipping the hack driver I arrived in time at the Mendelssohn Hall, where the latest fairy of the fiddle, Miss Stringer, appeared. I only heard the beginning of her performance, the tuning of her violin, but this proved beyond contradiction that Sarasate or Joachim were nowhere in tuning.

I went at gallop to the Philharmonic, where Paur conducted. A novelty on the program was a Symphony by Rimsky-Korsakoff. I was too late for the first movement, but heard the first three bars of the second. I left with the conviction that the Russian composer in this work had added to Beethoven's ninth a tenth, or even, perhaps, an eleventh.

In fifteen minutes later I was at the Waldorf-Astoria, where the Dutch pianist, Von Hammer, played the Barcarolle of Chopin. I had not the pleasure of hearing the whole piece, I had to content myself with a double trill that was rendered so charmingly that I could scarcely tear myself away to hear a performance of St. Judas' Choir, a

composer's evening at Hardman Hall, a soirée at the Liederkranz, and a novelty evening at Tony Pastor's. After this I tried to hear the oratorio at the Seventh Baptist Church, but the doors were closed. Under these circumstances I had to give up the Symphony concert at the Opera House, the benefit concerts at Central Palace, the Spangler House, the Madison Square Garden and various conservatories.

In all places I found the performers equal to their tasks. The same praise must be given to the horse of my hack, which discharged his 10-mile journey with incredible patience.—(From the "Lustige Blätter" with apologies.)

**Mrs. Gustav Becker's Lecture.**

At a largely attended musicale given by Mrs. Howard Slater, Mrs. Garick and V. R. Brinkerhoff to the Old Volunes Club, of Jersey City, N. J., last Friday afternoon, Mrs. Gustav Becker, of New York, repeated a lecture, which was the principal feature of the entertainment. Her subject was "The Music of the Nineteenth Century."

The lecturer explained that the scope of the subject was too vast to permit more than the indication of such traits as showed what the century inherited from the ages that preceded it, and what it would transmit to the ages to come. In general, the greatest inheritance of the infant age was a high development of form for form's sake, so that certain types of music were almost perfect within their limits. But the new age brought a growing conviction that humanity is the grandest thing in the world, and that the true purpose of art is to express the inner life of man. It is this impulse for human expression that turned the music of the nineteenth century in an entirely new, entirely different direction.

The century inherited the violin in the state of perfection that the Cremona makers gave it in the seventeenth century; for the first fifty years Paganini developed its utmost technical resources, writing music especially to display his dazzling virtuosity; since then the Hungarian influence has infused fire into what had settled into classic calm, and the violin has taken lessons of the gypsy fiddle.

The reason why piano music remained in the formal and inexpensive stage longer than other branches was mainly because most piano music was written by great pianists, who too often fell prey to the temptation of writing what will show their strong points. In the midst of a period of soulless virtuosity came Robert Schumann and Frederic Chopin, the greatest, because the most truly expressive writers for the piano in their century.

After a brief review of American music Mrs. Becker concluded: "What is the message of this century to the composers that shall make the music of the next? Be true, and, again, be true. Music written to give truthful expression to any emotion of the human mind holds within it the germ of immortality. And what is the century's message to you and to me, the listeners for whom the music of the coming age will be written? Every true composition of modern music is the expression of an emotional state, and can convey that emotion to the mind of the hearer. As you listen, then, turn your thought inward, to note what emotion it arouses, however faintly, in your own mind. Whether trained or untrained in the art of music, you will grasp its inner purpose, and with this simple key enter the confines of a kingdom of joy."

Mrs. Becker held the exclusive attention of her audience, and was congratulated at the close of her lecture.

**Alberto Jones.**

This gifted pianist played in Cincinnati before the Ladies' Musical Club on March 18, and met with his customary success. His "Northern Dances" were especially well received, as they have been wherever heard.

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